
Aids . . .

to the . . .

Pronunciation

of . . .

Irish . . .



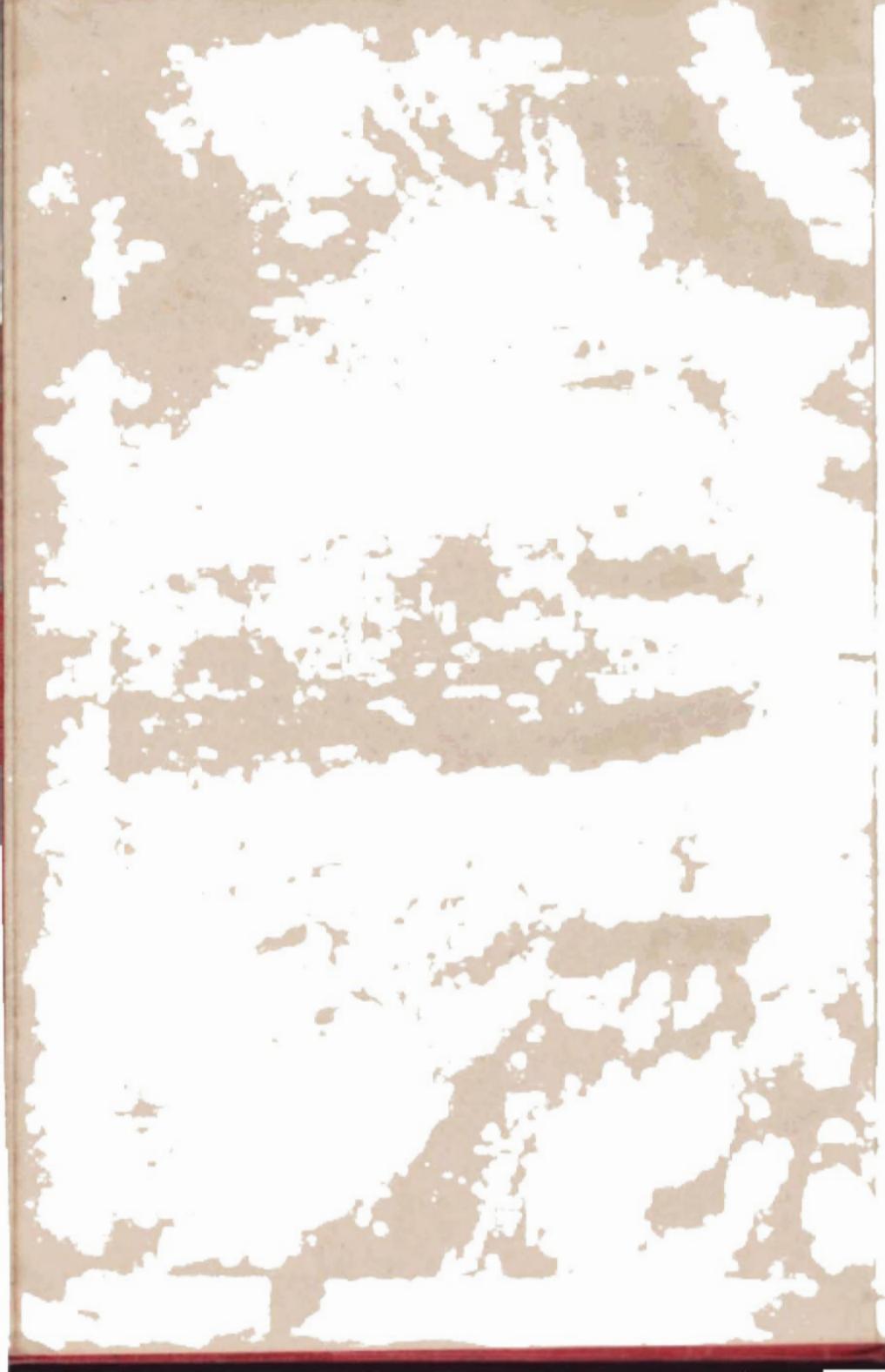
BY

The Christian Brothers









AIDS
TO THE
Pronunciation of Irish.
BY THE
CHRISTIAN BROTHERS.



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P R E F A C E.



A KNOWLEDGE of Phonetics is now regarded by educationalists as an indispensable foundation for the scientific study of all the Modern Languages. As very little has been yet done to elucidate the Laws of Irish Speech, an endeavour has been made in the following pages to explain in the simplest language the most salient features of Irish Phonetics.

As difference of pronunciation is one of the chief factors in developing dialects, it has been deemed essential to adopt the pronunciation current in one district as a basis for the work, and then to refer, as occasion required, to the general pronunciation current in other districts. We have chosen the pronunciation current in Desmond as our basis, and we have been induced to do so for the following reasons :—

- (1) The Irish of Desmond has retained a very large number of the older grammatical inflections, and as regards its verbal system it has quite a literary aspect.
- (2) The greatest poets of modern times have been natives of Desmond—*e.g.*, Aodhagan O'Rathaille, Eoghan Ruadh O'Sullivan, Pierc

Ferriter, and others. A knowledge of Desmond pronunciation is essential to the just appreciation of their poems.

(3) The best living Irish writers are likewise natives of Desmond—*e.g.*, Rev. Fr. O'Leary, P.P. (an t-Áctairí Þeasúair); P. J. O'Shea (Conán Maol); Dermot Foley (Féarán Þímn Óéil); J. J. Doyle (Deirgt Þeara).

The following is a brief outline of the scope of the book, and of the method which has been adopted therein :—

- (1) After a short introductory description of the vocal organs, the shape, position, and movements of them required for the production of the various vowels and consonants in Irish are described in detail.
- (2) Having treated of the sounds of the vowels and consonants, a number of drill exercises on the joining of a vowel to a consonant are introduced, and then words of one syllable.
- (3) As soon as the principles which govern the position of the tonic accent have been explained, the student is introduced to words of two, three, and four syllables containing simple vowel sounds.
- (4) The aspirated consonants, and a completely new treatment of the Law Caoit te Caoit are next introduced.
- (5) The disturbing influences of the aspirated consonants and of the “protected liquids” are treated of in great detail.

(6) The Combinations of the Consonants, the Laws of Eclipsis and of Syncope, and, finally, Metathesis are explained.

By following out this method, pronunciation is reduced to a science, and science in this matter, as in all others, holds supremacy.

There is one point to which we desire to direct the attention of teachers, especially those teachers who are native speakers of Irish—viz., *that differences of pronunciation do and must exist in every living language*. In a living language pronunciation is ever changing, and hence differences of pronunciation between the older and younger generations are not merely possible, but *inevitable*. Consequently individuals ought not to set up the pronunciation of any particular district as a standard to be followed by the rest of the country.

The Christian Brothers beg to acknowledge their indebtedness to the Rev. Peter O'Leary, P.P., to Messrs. O. J. Bergin, B.A.; John MacNeill, B.A.; Joseph Lloyd, and $\tau\alpha\beta\varsigma$ O'Donoghue, for their kindness in revising the manuscript of the present work, and for the many valuable suggestions offered by them, also to Mr. Ernest Clarke for his drawing of the diagrams, and they take this opportunity of tendering to them their best thanks.

PLATE I.



a The larynx (Adam's Apple); *b* vocal chords; *c* pharynx; *d* soft palate; *e* hard palate; *f* uvula; *g* hard rim; *h* upper teeth; *i* lower teeth; *j* tongue; *k* passage to nasal cavity; *l* nasal cavity; *m m* windpipe.

Figs. II. and III. show the vocal chords as viewed from above:—
a the glottis; *b* the cartilage to which the chords are fastened.

CHAPTER I.

The Organs of Speech.

1. Air is driven by the lungs through the windpipe (m, m, m, in Fig. I.) into the **larynx** (A), popularly known in a man as “Adam’s apple.” Across the interior of the larynx are stretched two elastic ligaments (b), called the **vocal chords**. (Fig. II. shows the chords open; Fig. III. shows them shut.) These are firmly fixed in the front portion of the larynx, and are attached at their other extremities to two pieces of cartilage (b, b, Fig. II.), by means of which the opening between the chords—called the **glottis** (a, Fig. II.) can be narrowed or completely closed at pleasure. The chords themselves can be tightened or relaxed by means of the muscles attached to them. Having passed the larynx, the air enters the **pharynx** (c, c, Fig. I.), which is the cavity between the larynx and the mouth. From the pharynx the air enters the mouth, passes over the tongue (J), between it and the palate, and then escapes between the lips; or it passes up behind the soft palate (d) into the **nasal cavity** (K, L), and then out by the nostrils.

2. The roof of the mouth consists of two portions, **the hard and the soft palate.** The two parts may be easily felt by pressing the finger on the palate just inside the teeth, and then sliding it back until the palate yields to the pressure. The pendulous portion of the palate at the back of the mouth is called the **uvula** (F). When the uvula is pressed back the passage from the pharynx to the nasal cavity is closed and the air is forced to escape by the mouth.

Just above the inside of the upper teeth there is a hard rim (g) which can easily be felt with the point of the tongue. We shall frequently refer to this as the **hard rim.**

CHAPTER II.

Voiced and Voiceless Sounds.

3. Whenever a sound is said to be **voiced**, all that is intended to be conveyed is that *the vocal chords take part in the production of the sound.* When a sound is said to be **voiceless**, we mean that the vocal chords take no part in its production.

4. Press the forefinger on the pharynx, just above the larynx, and pronounce the word “*bus*” (*omnibus*), prolonging the hissing sound of the “*s*” for, at least, five or six seconds. The finger feels no vibration during the sounding of the “*s*,” though a short trill is felt at the commencement of the word. Now pronounce

the word "*buzz*," prolonging the "z" for five or six seconds. During the whole time the finger feels a distinct trilling sensation, shewing that the **vocal chords vibrate whilst we are sounding "z,"** though they do not vibrate for the sound of "s." Notice also that the tongue is in exactly the same position for "z" as for "s." Hence the only difference between the sounds of "s" and of "z" is that "**z**" is **voiced** whilst "**s**" is **voiceless**; nevertheless we distinctly hear the "s" sound.

Pronounce the word "*life*," maintaining the sound of the "f" for five or six seconds. No vibration is felt by the finger when pressed on the pharynx during the sounding of "f." Next pronounce the word "*live*," prolonging the "v." The vocal chords are felt vibrating, just as in the case of "z." Since the lips and tongue are in precisely the same position for "v" as for "f," the only difference between these two consonants is that *the vocal chords vibrate for "v," whilst they do not for "f."* Thus, "**v**" is **voiced**, "**f**" is **voiceless**.

Repeat with the words "*cape*" and "*cabe*." A marked difference is now perceived. We cannot prolong the sound of "p" or "b" as we prolonged that of "f," "v," "s" and "z." Nevertheless a short vibration is felt during the formation of the "b," whilst the vocal chords are at rest in the case of "p." Thus, "**b**" is **voiced**, "**p**" is **voiceless**.

5. The student is recommended to test thus each pair of consonants given in the table in Chapter V. Pro-

gress is impossible without a constant and careful study of the way in which we ourselves pronounce the various sounds.

To sum up :—

z	is the voiced sound of s
v	„ „ „ „ f
b	„ „ „ „ p
d	„ „ „ „ t
g	„ „ „ „ k

CHAPTER III.

The Movements of the Tongue and the Lips.

6. Having fully mastered the idea that is meant to be conveyed by the terms *voiced sound* and *voiceless sound*, the next step is to study the movements of our own tongue and lips in the production of the various vowels and consonants.

7. Pronounce the word “*feel*,” prolonging the vowel sound “e” for several seconds. Observe that the front of the tongue is brought very close to, but does not touch, the upper teeth and “*hard rim*” (§ 2), whilst the tip of the tongue rests against the inside of the lower teeth. Notice also the tension in the muscles of the tongue, the sides of the tongue being pressed pretty firmly against some of the side teeth in the upper jaw. The passage left for the escape of the air is *very narrow*, just wide enough to prevent audible friction. By

placing the finger on the pharynx, observe that “e” is *voiced*. All vowels and diphthongs are voiced.

Next pronounce for some seconds the sound of “a” in “fall.” The mouth is now wide open, the *back* of the tongue is slightly arched towards the soft palate, the tip is just below the lower teeth, and there is practically no tension felt in the tongue itself. The air passage for this vowel is much larger than for “e.”

8. We learn from the preceding that some vowels are formed in the *FRONT* of the mouth, others at the *BACK*; that the air passage for some is *narrow* or *slender* (*cáot*), whilst for others it is *broad* (*teatán*). We can now grasp the appropriateness of the two terms applied, for centuries back, by Irish Grammarians to the Irish vowels—viz., *teatán* (*broad*), and *cáot* (*slender*). These are not mere arbitrary terms, but they exactly indicate the nature of the air passage needed for the production of those vowels.

9. Pronounce the words “*be*” and “*me*” several times, until the real *difference* between “*b*” and “*m*” is felt. The lips are completely closed for both, and both are *voiced* (§ 3). The essential difference is that the air passes *through the nose* for “*m*,” but not for “*b*.” Thus whilst “*b*” is labial, “*m*” is labial and nasal.

10. In the foregoing paragraphs we have dealt with English words and English sounds, as these are probably more familiar to the student, and it is always desirable

to proceed from the *known* to the *unknown*, but it must be remembered that there is scarcely a single consonant or vowel sound in Irish that is identical with the corresponding consonant or vowel sound in English.

CHAPTER IV.

The Irish Vowels.

Section I.—The Leatán or Broad Vowels.

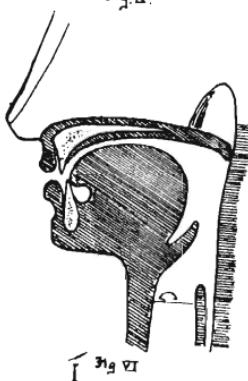
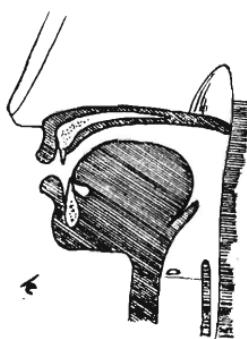
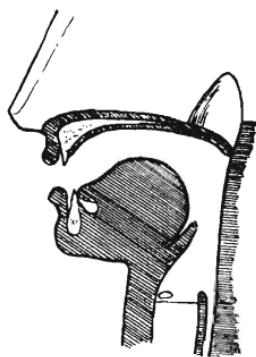
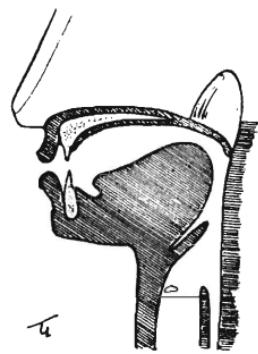
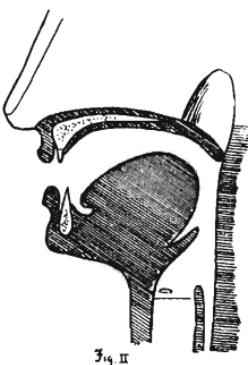
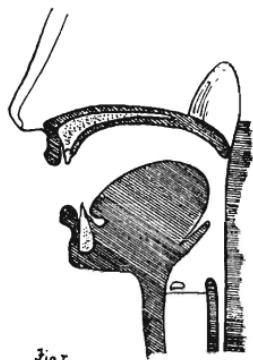
11. (a) ā (long). This vowel is called the **first** or **low leatán** vowel. In producing this vowel sound the mouth is opened wide (but the opening between the lips is not so round, the lips being more drawn to the sides for the production of ā than for the “a” in the English word “*fall*”). The back of the tongue is slightly arched towards the soft palate, and slopes down in front towards the teeth, whilst the point of the tongue is just below the lower teeth (Fig. I.) Plate II.

(b) ə (short). This vowel has the short sound of ā, the mouth and tongue assuming the same positions for both. *It is only when under the tonic accent that ə (short) gets this sound.*

In Ulster ā is pronounced like the “a” in the English words “*tar*,” “*far*,” &c., and ə is pronounced like the “a” in “*fat*,” “*ram*,” &c. (Craig.)

(c) All the short vowels in Irish when stressed (*i.e.*, under the tonic accent) get the short sound of the

PLATE II.



corresponding long vowel.* If we remove the *quantity* mark—the πίνεαθ (')†—from any long vowel we immediately denote the short sound of that vowel, if there are no disturbing influences present.

(d) **Ó** (long). This vowel is called the **second** or **mid teatán** vowel. The jaws are not so far asunder in the production of this vowel as they are for *á*, the lips are rounded, but not protruded; the back of the tongue is arched more towards the soft palate, and consequently the point of the tongue is drawn a little farther back than for *á*, but is kept close to the bottom of the mouth (Fig. II.).

(e) **O** (short). When stressed this vowel has the short sound of the previous vowel—the tongue and lips assuming the same positions for both; so that this short sound does not correspond with the sound of “u” in the word “but.”

In Ulster ó is generally pronounced like the “o” in “*lord*” or “*adorn*”; but when followed by *n*, it is pronounced like ó in Connaught and Munster as described in (c.). Short “o” is like the “o” in “*for*,” but when the “o” is followed by *m* or *g* it has the sound of ó in the other dialects (Craig).

In Déisi (Waterford) ó beside *n* is usually pronounced ú—e.g., *nó, nómá, r̄t̄nóin̄e, móna, r̄pónóz, r̄ónaíme, &c.*, also in the words *móh, mó* (Henebry).

In Desmond (Cork and Kerry) *nó* and *móh* are usually pronounced *nú* and *muáh*.

* For the “Disturbing Influences of the Consonants” refer to Chapter X.

† This mark ought not to be called an “*accent mark*.” The word *accent* should be used only to express *tonic accent*, or stress of the voice. Whenever we shall use the word *accent* (or *accented*), we shall always mean the stress of the voice.

(f) **ú** (long). This is the THIRD OR HIGH *teatán* vowel. The back of the tongue is arched up very much towards the soft palate, but at the same time the passage between the tongue and palate must be wide enough to prevent audible friction. The point of the tongue is drawn back as far as possible, but is nevertheless close to the bottom of the mouth. The lips are brought much closer together than for *ó*, and are protruded as far as possible (Fig. III.).

(g) **ú** (short). When accented this vowel gets the short sound of *ú*. This sound corresponds fairly with the "u" in the English words "bull," "pull," "full."

(h) **When unstressed the three *teatán* vowels have the same sound.** This sound resembles the irrational sound of "o" in the words "conceive," "commence," "continue," or the second "o" in "doctor."

(i) As the three *teatán* vowels when unstressed have the same sound we frequently meet with variant spellings, such as—*doúlaí*, *doúlúr*; *roláí*, *rolúr*; &c.

Section II.—The *Cáol* or Slender Vowels.

12. (a) **á** (long). There is not in the Irish alphabet a distinct character to represent the **first or low *cáol*** vowel sound. The sound of this vowel is heard in the "a" of the words "Maggie," "father," "rather," "farther" (*i.e.*, in the low flat sound given to these words by country people in the south of Ireland). In the production of this sound the point of the tongue is pressed firmly against the lower teeth, the centre of the tongue is slightly arched towards the front portion of

the hard palate, whilst the sides of the tongue touch the back teeth in the upper jaw, thus forming a hollow in the front portion of the tongue (Fig. IV.).

This sound is represented by the trigraph $e\ddot{a}i$ or by $e\ddot{a}$ when followed by a "*protected r*" (§ 59).

(b) \ddot{a} (short). This sound is the short sound of the vowel described in the preceding paragraph. It is represented by $e\ddot{a}$ (not followed by "*protected r*") or by $\ddot{a}i$, when these digraphs are stressed and there are no disturbing influences due to the consonants.*

(c) \mathbb{E} (long). This is the **second or mid** caot vowel. The tongue assumes a position similar to that required for the production of "a," but the centre of the tongue is more arched up in front, thus leaving a narrower passage between the centre of the tongue and the front of the hard palate for the escape of the air. The mouth is not quite so open as for "a" (Fig. V.).

(d) e (short). This vowel when stressed has the short sound of \mathbb{E} , the tongue being in the same position for both. Hence e (short) does *not* correspond to "e" in the words "bed," "let," "bet." For the production of the English "e" the tongue is quite relaxed, and is not arched in front.

(e) e unstressed has a more relaxed sound than the preceding vowel, and resembles the second "e" in the word "meshes."

(f) \mathbb{I} (long). This is the **third or high** caot vowel. The tongue is arched higher for this vowel than for e ,

* See Chapter X.

and leaves only a very small passage for the air, but the passage must be wide enough to prevent audible friction. The mouth is not quite so open as for *e* (Fig. VI.).

There is a marked difference between the sound of *i* in Irish and that of “*i*” in the word “*machine*,” or the “*e*” in “*deep*.” Professor Sweet says that for the production of “*i*” the front of the tongue is raised as high and as close to the palate as possible, without causing audible friction or buzz, so that *the main body of the tongue slopes down from the front of the mouth backwards*. For the production of “*i*” the *centre* of the tongue is arched as high as possible towards the front of the hard palate, whilst the tip of the tongue rests against the lower teeth: the tongue therefore slopes down both towards the back and the front of the mouth.

(g) *i* (short). This vowel has the short sound of *i*. Even in unaccented positions the sound of the *i* is distinctly heard—*e.g.*, *Ταιριά*, *νηρίμ*.

Section III.—**Nasal Vowels.**

This section may be omitted until the first nine chapters have been read.

13. In the formation of nasal vowels VOICED BREATH FLOWS THROUGH THE NOSE as well as through the mouth. Nasal vowels are common in Irish, as well as in other European languages (especially French). These sounds are very rich and sonorous; and those who neglect them will never acquire the correct Irish *bilār*.

(a) **PRACTICE.** Pronounce *ó*, sustaining the sound for

several seconds. It will be noticed that the sound is not affected if we close the nostrils by pressing the sides of the nose with the fingers—provided the hand does not come in front of the mouth. This proves that air is not passing through the nose. Pronounce the δ again, and, whilst maintaining the sound, try to force the breath through the nose. When we succeed in producing a nasal δ , the sound is almost destroyed by closing the nostrils with the fingers. If we tap the side of the nostril with the finger whilst pronouncing a nasal vowel we get an intermittent sound similar to that produced by bringing the hand up to and away from the mouth whilst sounding an ordinary vowel.

14. Any vowel followed by \bar{m} becomes a nasal vowel. Listen carefully to an Irish speaker whilst he pronounces the words: $\gamma\text{cl}\bar{a}\text{bhi}\bar{u}\bar{d}\bar{e}$ and $\gamma\text{n}\bar{a}\bar{m}\bar{u}\bar{d}\bar{e}$, $\text{t}\bar{a}$ and $\text{t}\bar{a}\bar{m}\bar{a}$.

The nasalinity is very slight in some districts, for we find such variant spellings as $\text{am}\bar{r}\bar{a}\bar{n}$ and $\text{a}\bar{m}\bar{r}\bar{a}\bar{n}$.

Dēsi (Waterford) Irish is the richest in nasal vowels, for besides those developed by \bar{m} , the diphthongs developed from a , ea , and io , by a “protected liquid” (except r) (§ 59), are always strongly nasal.

Nasal Vowel and Twang.

15. When the passage at the back of the mouth which leads to the nasal cavity is kept only slightly open, we hear the nasal twang so common in American speech (the Irish word for it is “ $\text{caoc}\bar{r}\bar{u}\bar{d}\bar{a}\bar{ig}\bar{e}$ ”). This twang affects all the vowels, but is, of course, more audible in the broad than in the slender vowels. In the

pure nasal vowels, the passage to the nose is much more open than in the production of twang.

CHAPTER V.

16. Table of Irish Consonants.

NAME	STOPS		SPIRANTS		LIQUIDS		
	Voice-less	Voiced	Voice-less	Voiced	Nasal		
Labials	broad -	p b	f p	m v	m	—	—
	slender	p b	f p	m v	m	—	—
Dentals	broad -	t d	s	(No z in Irish)	n	l	—
Alveolar*	slender	t d	r	—	n	l	r, n
Palatals	slender	c ʃ	tʃ	o ʃ	ns	—	—
Gutturals	broad -	c ʃ	c	o ʃ	ng	—	—
Vocal chords	broad -	The various letters having the sound of h ; t, s, ʃ, r.					

17. Every consonant in Irish has, at least, two distinct natural† sounds—the one *broad*, the other *slender*. An Irish consonant gets its *broad* sound whenever it immediately precedes or follows a *teáctan* (broad) vowel in the same word. An Irish consonant

* The consonants formed by placing the tongue on or close to the *hard rim* (§ 2) are called "Alveolars."

† They have also *aspirated* sounds—Chap. VI.

is *slender* whenever it is immediately preceded or followed by e or i in the same word.

In the above table the large letters denote the broad, and the small the slender, consonants.

18. All the Irish consonants, except the aspirated ones, require a much stronger contact than the English consonants. Likewise all the Irish long vowels are about half as long again as the normal long vowels in English.

Voiceless stops, such as p, t, c have no sound whatever in themselves, and are rendered audible only by the puff of breath or explosion which accompanies them.

The Irish mutes (*i.e.*, the voiceless stops) are pronounced with much greater force than the corresponding consonants in English ; hence such spellings as "bhoy" by Englishmen, who wish to mimic our Anglo-Irish pronunciation.

p, b, and m.

19. In pronouncing p, b, or m (**broad**) the lips are protruded as far as possible, and are rounded as in the production of a long u (the lips then making contact in order to produce a *stop*). The only difference between p and b (broad and slender) is that b is VOICED, p is VOICELESS. As already explained (§ 9) the difference between b and m is the passing of the voiced air through of the nose for m, but not for b.

When pronouncing p, b, or m (**slender**) the lips are

drawn tight, and consequently become broader than usual ; they are resting against the teeth and are slightly inturned.

In pronouncing the English labials the lips are in their normal position—*i.e.*, *between* the two positions of the lips for the broad and the slender labials in Irish.

(a) β seldom occurs as the final letter of an Irish word and never occurs as the initial letter except (1) in loan words from other languages ; (2) in slang words, and those of onomatopœic origin ; (3) in metamorphosed words which formerly had some other initial.

(b) δ is sometimes *silent* after m in the body of a word—*e.g.*, tiombáv , tombláf , &c. These are really cases of *eclipsis* (§ 139).

f , ɸ , m̄ , v̄ .

20. For the production of the sound of an Irish f the *inside* (not the edge) of the lower lip is pressed against the edges of the upper teeth (thus necessitating a slight pursing out of the lips), and then air is forced between the lip and the teeth. If the f is to be **broad** the lower lip is removed from the teeth with a slight forward motion ; for a slender f the lip is drawn slightly backward (*i.e.*, into its natural position).

ɸ , broad, has the same sound as f broad, and ɸ slender has that of f slender.

There is no separate character in Irish to denote the *voiced* sound of f (*i.e.*, the sound corresponding to the English “v”).

m̄ and v̄ when **slender** get the voiced sound of f slender (*i.e.*, “v”), whenever they are initial or final. When **BROAD** they sometimes get the voiced sound of f

broad (*i.e.*, “v”), and sometimes they get a sound corresponding to English “w.”

The sounds are treated more fully in Chapter VI.

(a) In the terminations of the future and the conditional of verbs (except the 2nd pers. sing. of the conditional) the **f** is pronounced as an **h**, except the stem of the verb ends in a vowel or silent consonant (**ó**, **ú**, **t**), in which case it retains its own sound.

For the effect of this **h** sound on the final consonant of the stem refer to § 138.

(b) **f** in the termination of the 2nd pers. sing. of the conditional, also in the autonomous forms of the future and the conditional (except in Ulster) retains its own sound.

(c) In Munster, **f** in the terminations of the future and conditional, *when pronounced as f*, is usually *broad in sound*. This is not the case elsewhere.

(d) **f** is sometimes pronounced as **h** besides in the termination of the future and conditional of verbs—*e.g.*, **ní féروí** is *sometimes* pronounced **ní h-éروí**; **mé féin** = *me hén* (sometimes). Cf. *haith* instead of *faith*.

(e) In the following words **f** is prosthetic—(*i.e.*, it did not formerly belong to the words, and its presence is due to false reconstruction, on the analogy of words in which initial **f** becomes silent in aspirable positions).—**fán**, **fáill**, **fíoláir**, **fátháic**, **fíarfhuil**, **fórcail**, **féروí**, **fórum** (or **fórum**).

(f) The second **f** in **fíarfhuil** is *usually* silent; **anfa** is pronounced **anaté**.

O, T, S.

21. For the production of the broad sounds of **O** and **T** the tongue is pressed against the upper teeth (the tongue does not touch the gums). The only

difference between τ and τ is that τ is VOICED (§ 8), τ VOICELESS.

Throughout the most of Ireland the English sounds of "th" are never heard. The vast majority of Irishmen employ the broad sounds of τ and τ . In English "th" is not a "stop," it is a spirant, the tongue being placed between the teeth in such a way that the breath is not completely stopped.

(a) **Broad S** in Irish has not quite so hissing a sound as the English "s." The tongue is placed on the "*hard rim*" for the production of the English "s," whilst it is placed between the slightly opened teeth for the Irish broad S, and a softer sound is the result.

(b) The sounds of slender τ and τ are perhaps the most difficult sounds for a learner to acquire. Pronounce several times the English words "nō," "now," "new," and "Newry." For the "n" in the first two words (*i.e.*, hard "n") the *point* of the tongue is pressed straight against the "*hard rim*," whilst for the "n" in "new" and "Newry" it is the *front* of the tongue that is pressed against the "*hard rim*," the point of the tongue touching the inside of the upper teeth.

To produce the slender sound of τ and τ the tongue is put into position for the "N" of "Newry," and then a τ or a τ is pronounced. The contact between the *front* of the tongue and the "*hard rim*" is broken gradually, and consequently an incipient spirant is heard with the slender τ and τ . This gradual breaking of the contact is necessary for the production of the true slender sounds. The incipient

spirant which is heard, we sometimes refer to as, “*a suggestive y sound.*” Learners should pay particular attention to these two consonants, because there is a great tendency at present, even with Irish speakers, to drop the true Irish sounds altogether. In Connaught the English sound of “ch” is being substituted for that of slender τ; and the sound of “j” for slender ω; whilst in many places in Munster an opposite tendency prevails—viz., the substitution of the hard English “t” and “d” for the true Irish slender sounds. This arises from two causes: (1) the direct influence of the English language being spoken so generally throughout the country; (2) from slovenly pronunciation; just as we hear the words “*tune*,” “*dew*,” &c., pronounced by mutterers *chune*, *jew*, &c.

[(c) **Slender r** in Irish corresponds fairly well with the sound of “sh” in English: *shun*, *shine*.

Whenever r is followed immediately by p, m, n or τŋ, in the same word, it does not get its slender sound,* but has a sound similar to the English hard “s”: (“*some*,” “*same*,” “*saw*,” &c.), e.g.—ṛpeal, ṛpéar, ṛpian, ṛmis, ṛtlioc, ṛtpeannncán.

In Clare r is pronounced slender in all these and similar words.

(d) There is a great tendency in the spoken language to add a ‘τ’ to verbal nouns ending in “n”—e.g., *teanamain*(τ), *cailleamain*(τ), *féacain*(τ), &c. In Munster it is often added to other words ending in “n,” e.g., *éigint* (or *éicint*).

* The working of this law is quite evident in the difficulty experienced by Irish speakers (and country people generally) in pronouncing the “sh” in the English words—*shril*, *shrink*, *shriek*, *shrimp*, *shrine*, &c.

(e) τ is often inserted to separate and thus keep distinct two identical, or two like sounds. This usually occurs between “n” and “r,”* and sometimes between l, r, and r—e.g., ceann tsáile, buiðean trílaig, milír tréin, caol trímuic.

(f) The v of “oo,” thy, becomes “ τ ” or “ $\dot{\tau}$ ” before vowels or \dot{r} , except in Ulster and N. Connaught: τ' atáig, τ' áinm, τ' áigdáig.

(g) In Munster the “ τ ” in the termination of the autonomous present is *usually* broad—e.g., innrtean, is pronounced innrtáig.

(h) In parts of Munster “ τ ” after “l” is pronounced $\dot{\tau}$ —e.g., fáilté (=fáilte), váltá (=válta), &c.

(i) The combinations rr and rr slender have never the normal slender values of the letters except in Munster. They often become quite broad. The two consonants are often pronounced almost simultaneously, so that it is difficult to know which consonant is pronounced the first.

The Liquids.

l, m, n, r, n̄.

22. The liquids are called semi-vowels, because they have each a distinct sonant component part. To observe this, place the tongue against the upper teeth in position for broad “l.” Drive out a current of voiced air and a loud humming noise is produced. The breath can be felt escaping between the sides of the tongue and the cheeks. By tapping the cheek with the forefinger an intermittent hum is produced. This hum is the sonant part of the l, and it is always heard before the consonantal portion of the “l sound.” Listen carefully to a person while he pronounces the word “lá.” A short “u” is heard before the “l.” Test in a similar

* Similarly :—an trúil, τ íg an tráigdáig, aon truim, &c., but these are cases of *aspiration*.

manner the sound of “n.” Whilst the tongue is pressed against the upper teeth send a current of voiced air *through the nose* (because “n” is a nasal consonant). A distinct hum is again produced. Notice the effect of tapping the side of the nose with the finger. No effect is produced if we tap the cheek, because all the air is passing out through the nostrils.

The sonant portion of “n” (also of “m” and “ng”) is a short nasal neutral “u”—*i.e.*, a “u” formed by keeping the tongue *flat* in the mouth.

l and ll.

23. Initial *l* broad, and *ll* broad have a strong sound not heard in English. To produce this sound the tongue is pressed firmly against the inside of the upper teeth, whilst for the English “l” the tongue is pressed against the “*hard rim*.”

Initial *l* slender, and *ll* slender have a sound resembling the “l” in the words “*valiant*,” “*William*,” “*million*”: the point of the tongue presses against the lower teeth, and the *front* of the tongue touches the upper teeth and the “*hard rim*.”

Single *l* when between vowels, or at the end of words, has the sound of the English “l” in “*well*,” “*will*,” “*wall*,” &c. The point of the tongue is pressed against the “*hard rim*.”

Single *l* following *o* or *u* has its full broad or slender sound according to the adjoining vowels—*e.g.*, *vlút*, *vláf*, *vlaoi*, *vlúg*, *vlúš*.

n and nn.

24. Initial n broad and nn broad are formed by pressing the tongue against the inside of the upper teeth and sending a current of voiced air through the nose.

In Munster nn broad when final has not quite such a broad sound as that indicated in the previous paragraph. The n sound is produced by placing the point of the tongue on the "*hard rim*" nearer to the teeth than for the English "n" in "no," yet without touching them.

(a) Initial n slender and nn slender have the sound of the "n" in "Newry," "new," "news"—the *front* of the tongue presses against the "*hard rim*."

The incipient spirant is very marked after slender n when initial.

In Munster, generally, nn slender when medial is pronounced as slender n ζ , but when final it often gets the sound of slender nn elsewhere.

Single n between vowels, or at the end of words, is usually pronounced like the English "n."

After aɪ, oɪ, uɪ, single n is usually pronounced like the "n" in "Newry"—e.g., báin, aɪáin, mán, báin, báin, doin.

The n in muna is pronounced (and now usually written) n ζ .

n ζ .

25. n ζ is a simple consonantal sound, and all writers on phonetics assert that it should be represented by a single character. n ζ may be regarded as a nasalized "z," just as "n" is a nasalized v, and m a nasalized b. In the production of n ζ the tongue is not pressed so

firmly against the palate as for \mathfrak{s} , just as the lips are not pressed together so tightly for m as for b .

(a) $n\mathfrak{s}$ **slender** corresponds to “ng” in “*sing*” “*wing*,” &c., and $n\mathfrak{s}$ **broad** to “ng” in “*song*,” “*long*,” &c. The slender $n\mathfrak{s}$ is formed with the centre of the tongue, the broad $n\mathfrak{s}$ with the back of it.

(b) The only difficulty about this sound in Irish is that it sometimes occurs at the beginning of words, but this difficulty is more apparent than real, because in actual speech the *phrase*, not the word, is the *unit*—i.e., we pronounce a whole phrase with one breath, just as if it were one long word. For example, a $n\mathfrak{s}opt$ is pronounced as one word with the tonic accent on the *second* syllable. The only difficulty, then, consists in placing the tonic accent, or stress of the voice, on the syllable after the $n\mathfrak{s}$, which never happens in English. However, constant practice with such phrases as “*sing-on*,” “*bring-in*,” “*hang-up*,” “*hung-up*,” accenting the *second* word in each phrase, will be of great assistance.

The student ought not to rest satisfied until he can pronounce such a word as “ $n\mathfrak{s}é$ ” with facility. The following method will assist in acquiring this facility. Pronounce several times in succession “ $in\mathfrak{s}é$,” putting the tonic accent on the “é.” Then, without altering the position of the tongue, omit the “i” sound,” and pronounce “ $n\mathfrak{s}é$ ” by itself.

(c) N.B.—When practising this sound be careful not to pronounce a “ \mathfrak{s} ” after the “ $n\mathfrak{s}$.” For example,

the English words “*longer*,” “*finger*,” &c., are pronounced as if written “*long-ger*,” “ *fing-ger*,” &c.

(d) In Munster a “*ȝ*” is heard after final *nȝ* broad—*e.g.*, *long*, *reanȝ*, &c. are pronounced *túnȝ-ȝ*, *reanȝ-ȝ*, &c. This occurs only when the *nȝ* is *final*. A “*ȝ*” is heard after *final nȝ* slender in some parts of Munster.

(e) In Aran *nȝ* is pronounced *nȝ-ȝ*, except when it is *initial*.

(f) In the past tense of the verb “*t̄ȝim*, *I come*”—*viz.*, *tánȝar*, *tánȝaɪr*, &c., the *nȝ* is not sounded like the above. In Munster the *ȝ* is silent, hence the sound is broad *n*. In Connaught a vowel is pronounced between the *n* and the *ȝ*, thus—*tánȝar*, *tánȝaɪr*, &c.

R.

26. The sound of the Irish *ɾ* is a great stumbling block to those who have been accustomed to speak only English. In his book on Phonetics, Professor Sweet, speaking of the English “*r*” says:—“This consonant is practically a vowel, there being no buzz in it even when emphasized or lengthened. Trilling—‘rolling one’s *r’s*’—is a defect of pronunciation.” *R* is always a *pure consonant* in Irish, and is *always trilled*.

R is the most variable and adaptable of all the Irish consonants, and has consequently several pronunciations, or variations of timbre, which can be learned by carefully listening to native speakers pronouncing them.

〔(a) Initial *ɾ* broad and *ɾɾ* broad are produced by placing the edge of the tongue very close to the “*hard rim*,” and causing the tongue to vibrate rapidly in a stream of voiced air. The sound resembles initial “*r*” in English (*e.g.*, *row*, *road*, &c.), but is more trilled (*i.e.*, is stronger), and is more prolonged.

(b) INITIAL SLENDER ŋ is usually pronounced broad, except in aspirable positions, when it gets its slender sound.

(c) The slender sound of ŋ is produced by spread in the tongue and forming a small hollow in the front portion of it. The point of the tongue is brought close to the gum just above the upper teeth (*i.e.*, *below the "hard rim"*). The stream of voiced breath is directed into the hollow in the front of the tongue, and can be felt striking the lower lip.

(d) Initial broad ŋ in aspirable positions is pronounced slender—*e.g.*, $\text{v}o \text{ n̄g } r̄é = \text{v}o \text{ n̄g } r̄é$; $\text{E}iblin \text{ a } \text{n̄n} = \text{a } \text{n̄n}$.

(e) In N. Connaught and Clare a “y sound” (§ 21(b)) is heard after slender ŋ between vowels—*e.g.*, $\text{má} \text{y} \text{e}$ is pronounced like mawirye.

(f) In Kilkenny slender ŋ becomes “zh” or “sh”; hence we hear $\text{bó} \text{í} \text{t̄} \text{h̄} \text{ín}$ pronounced like bōsheen, and $\text{má} \text{y} \text{e}$ like mau-zhe, &c.

ANALYSIS OF THE SOUNDS OF ŋ .

(g) The difference in sound between single ŋ and double ŋ is not at all so marked in Munster as in Connaught, hence the following sounds of ŋ had best be learned by hearing a native of Connaught pronounce them.

1. Broad strong—

- (a) Initial broad ŋ unaspirated—*e.g.*, m̄or̄ .
- (b) Medial double ŋ broad—*e.g.*, $\text{ca} \text{ŋ} \text{m̄a} \text{ŋ} \text{d̄}$.

2. Slender strong—

- (a) Initial slender ŋ unaspirated—*e.g.*, m̄i .
- (b) Medial double ŋ slender—*e.g.*, $\text{f} \text{a} \text{ŋ} \text{m̄a} \text{ŋ} \text{d̄}$.

These sounds hardly differ from the broad strong sounds (1) and often pass into the broad sounds both in modern and ancient Irish; hence such spelling as $\text{m̄aob} = \text{m̄eab}$, $\text{m̄am̄a} \text{ŋ} = \text{m̄eam̄a} \text{ŋ}$.

3. Broad weak—*e.g.*, *caθaɪθo*.

4. Slender weak—*e.g.*, *ɸɪθ*.

In Munster, aspirations of initial broad μ often produces (4). This is false reconstruction owing to the similarity or identity of (1) and (2).

5. Prolonged μ broad—

(a) Before ν —*e.g.*, *ceθɪθo*.

(b) Before ι or η —*e.g.*, *uθɪθáɪ*, *cáθɪnán*.

(c) In $\mu\mu$ final—*e.g.*, *θaθθɪθ* ($\alpha = \dot{\alpha}$).

(d) Before τ sometimes in Munster—*e.g.*, *áθɪθθɪθ*.

6. Prolonged μ slender. The same positions as for 5—(a), *ceɪθɪθo*; (b), *uɪθɪθɪθ*; *áθɪθθeán*; (c), *θaθθɪθ* ($\alpha = \dot{\alpha}$).

27. The sound of m has been described in § 19.

C, \mathfrak{S} .

28. The Irish sounds of c AND \mathfrak{S} (**slender**) are formed a little farther back in the mouth, and with slightly greater tension in the tongue than the slender palatals in English—*e.g.*, the “ c ,” “ k ,” and “ g ” in the words “*cave*,” “*king*,” “*give*,” &c. The English palatals are formed by bringing the centre of the tongue into contact with the palate just in front of the boundary between the hard and the soft palate. For the Irish palatals the point of the tongue is pressed pretty firmly against the inside of the lower teeth, the sides of the tongue are pressed against the upper back teeth, thus forming a hollow in the front portion of the tongue. The sounds of c AND \mathfrak{S} (**broad**) are formed in the same position as the English gutturals “ c ” and “ g ,” in “*coal*,” “*cool*,” “*call*,” “*go*,” “*cog*,” &c. The Irish sounds are more forcible than the English ones (§ 18). *e.g.*— $\mathfrak{S}uəl$, $\mathfrak{S}aθ$, $\mathfrak{S}oɪt$, $caθ$, $coɪ$, $\mathfrak{S}á$, $\mathfrak{S}ó$, $cá$, $cú$

The Aspirate.

29. The consonant *h* (*t* and *r*) is the only one FORMED BY THE VOCAL CHORDS THEMSELVES. If, when air is being driven from the lungs over the relaxed vocal chords, the latter are suddenly drawn into position for vibration, the *sudden* transition from a silent to a voiced current of air gives the sound of *h*. Similarly, if the vocal chords are vibrating and we *suddenly* relax them, we send off the voiced portion of the breath with a jerk, and thus get the sound of *h* *after* a vowel.

(a) It is quite *easy* to sound an *h on to a vowel*—e.g., “*ate*,” “*hate*”; “*is*,” “*his*”; “*at*,” “*hat*,” &c.; but in English we never sound an *h off* a vowel, although the *h* is written—e.g., “*Oh*,” “*Ah*.” These words simply get the sounds of the two vowels “*o*” and “*a*.” In Irish we must pronounce an *h off* a vowel—e.g., *ŋoč*, *ŋič*, *ŋač*; and also *between* vowels—e.g., *ŋaočaŋ*, *tuŋačal*. No difficulty will be experienced with the sound of *h* between vowels, if the student thinks of such names as “*Sheehy*,” “*Tuohy*,” “*Fahy*,” &c. In English, *h* does not occur between vowels except in borrowed words—e.g., “*tomahawk*.”

(b) The sound of *h* is a most important one in Irish on account of the influence it exerts over the other consonants, and also over slender glides. This point is treated in § 136.

Relation of Consonants to Vowels.

30. We have already pointed out in explaining the formation of the liquids (§ 22) the indistinct vowel

which forms an inherent component of them. There is besides a very close relation between the voiced spirants and the vowels. Pronounce ξ (§ 35 (a)), broad, maintaining the sound for several seconds. Now slowly move the tongue forward so as to widen the distance between the back of the tongue and the soft palate ; the result will be a pure vowel sound. Try a like experiment with the English “z,” in this case *lowering* the front of the tongue, the result will likewise be a pure vowel sound : Thus we see that the ONLY DIFFERENCE BETWEEN A VOICED SPIRANT AND A VOWEL is the fact that for the former the air passage is narrow, and audible friction is the result, whilst for the latter the passage is wide, and audible friction is not produced.

Drill Exercises, I.-VII.

31. Having carefully studied the directions given in the previous chapters for the positions of the organs required for the production of the various vowel and consonant sounds, the student should frequently be exercised on the following lists. The first step is to join a vowel and a consonant together, making sure that the BROAD CONSONANTS ARE USED WITH THE BROAD VOWELS, and the SLENDER CONSONANTS WITH THE SLENDER VOWELS. A mere passable pronunciation is not sufficient. It is quite possible for any student, with care and practice, to pronounce these combinations with the accuracy and *blar* of a native speaker.

As soon as the chapter on Aspiration has been mastered, the student should come back to these drill-

exercises, and pronounce each of the words aspirating the initial letter where possible.

32. I.

ā, ō, ū, ē, ī.

b, c, ḫ, f, ʂ, t, m, n, p, ʂ, r, t.

Pronounce each of the consonants in succession before the ā, thus bā, cā, ḫā, fā, ʂā. Then pronounce the vowel before the consonants, thus āb, āc, āᬁ, āf, āʂ. Repeat this exercise with each of the five vowels given in the first line.

II.

ā, ō, ū, ē, ī.

b, c, ḫ, f, ʂ, t, m, n, p, ʂ, r, t.

This exercise is similar to I., except that we have the short sounds of the vowels. Pay great attention to the vowel ū (§ 7 (f)).

33. The following are lists of simple words :—

(1) ā

çlās	ṭā
cāp	lā
ṭān	mā
ʂās	bān
fās	lān
ṭā	fān
ṭāp	āpā
lān	nā
ṛān	ṛāl
ṛāp	ṛār
nāp	bād

(2) ā

ṭā	bāc
ṭāp	fāc
ṭān	māc
ʂād	fād
cat	cāt
ṭāl	fān
āpāt	cāp
ṭār	ʂāc
ṛāl	cād
ṛār	lās
bād	ʂār
māp	ṭāp

(1) Ā	(2) Ā	(3) Ō	(4) O
ār	rcārō	zān	baṛ
ṛbār	τlār	maṛ	maṁ
ṛmāl	ṛlān	rał	raṛ
		rcər	taṛi
		taṛt	ṛnaṛ
		ṛlaṛ	ṛtaṛ
(5) ū and u.	(6) ī and i		
eu	clū	ṛi	ni
clū	clūb	bí	bim
ṛūt	ṭūn	bíṛ	bīo
ṭūr	lūb	ṛi	tiṛ
ṛūnt	ṛlāṛ	ṛīn	min
ṛūm	ṛūn	ṭṛīo	ṛil
		mi	ṛiṇ

(5) Ú and U

úr	rúo
cú	cúl
tú	tlún
oul	muc
pluc	pur
rult	bun
uis	tais

(6) Í and I

min	mil
oil	fil
mic	clír
slic	rlír

(7) É and E.

The vowels é and e never occur in modern Irish, except at the *end* of a word. éi and ei are employed in every other position instead of é and e, respectively.

ré	mé	éin	rcéil
Dé	cé	néill	béim
sé	te	léim	rléim
le	me	céim	méir
		céill	réin
éi = é.		féir	léir
péim	éir	céim	réim

CHAPTER VI.

Aspiration.

34. The word “*aspiration*” comes from the Latin word “*aspirare*,” which means “*to breathe* ;” hence when we say a consonant is aspirated, we mean that the BREATH IS NOT COMPLETELY STOPPED IN THE FORMA-

TION OF THE CONSONANT, and hence the consonant becomes a continuous sound or spirant.

From the table of consonants given in the last chapter it will be seen that “*p*” and “*r*” are the only pure consonants (the liquids are semi-vowels) which are spirants. It will be also seen that all the aspirated letters come under the heading “Spirants.”

35. The following examples will show how the aspirated consonants are formed. To produce the sound of the consonant “*b*,” the lips are pressed firmly together for an instant, and voiced breath is forced out on separating them. If we wish to produce the sound of *b* aspirated (or *v*), we must breathe the whole time whilst trying to form the sound of *b*—*i.e.*, we must not close the lips entirely, and the resulting sound is like the English consonant “*v*.” Hence we say the sound of *b* (*in some positions*) is “*v*” (or better, the voiced sound of “*p*”).

(a) To produce *g* (broad) the back of the tongue is raised so as to make contact with the soft palate; but for *g* the back of the tongue is brought very close to the soft palate, *but does not touch it*, so as to leave a small passage for the *continuous* stream of voiced breath.

When initial, *ð* BROAD has the same sound as *g* broad.

(b) For the sound of “*p*” the inside of the lower lip is pressed against the edge of the upper teeth, and the breath is forced out between them. For *f* the teeth and the lower lip do not touch at all, and the result is an *inaudible* stream of air. Hence *f* is silent.

(c) For “c” slender contact is made with the centre of the tongue and the palate just behind the boundary between the hard and the soft palate. For *c* slender the tongue is brought very close to the palate, but does not touch it, and whilst the tongue is in this position we pronounce an *h*, and a very soft sound is the result. The sound may be described as “*a voiceless English y.*”

From the rules which follow, the formation of the remaining aspirated sounds can be easily learned. In a later chapter we shall treat of the effects of the aspirated consonants on the vowels.

ꝑ and ῑ.

36. WHEN SLENDER, *ꝑ* AND *ꝑ̄* ARE PRONOUNCED LIKE *v* or *f* (slender) voiced. In Munster they are usually *silent* when they occur medially (*i.e.*, in the body of a word), unless when followed by a long vowel *sound*, in which case they retain their consonantal sound “*v*”—*e.g.*, *láimhín*, *taoibhín*.

WHEN BROAD, *ꝑ* AND *ꝑ̄* (FINAL) ARE PRONOUNCED LIKE *v*; except in Ulster, where they are pronounced like *ú*—*e.g.*, *lám* in Ulster= *lá-ú*.

INITIAL *ꝑ* AND *ꝑ̄* (BROAD) ARE PRONOUNCED LIKE “*w*”; except in Munster, where they are like “*vw*” before a broad vowel.

AS A GENERAL RULE *ꝑ* AND *ꝑ̄* (BROAD) WHEN MEDIAL ARE SILENT, except in the termination *-máir*. The consonantal sound is retained when they are followed by a long vowel sound: *Siuḃán*, *amáin*.

EXAMPLES.—*lív*, *riḃ*, *ḃí*, *láimh*, *þeo*, *nimh*, *ḃó*, *máċair*,

þáð, mārðe, nímrneðc, Muimrneðc, cuiðe, tauðe, lám, folam, talam, tauð.

(a) b frequently resists aspiration after m—e.g., að þrjatáð; ná bí 'am bœðrjað.

(b) b is generally unaspirated in leánburðe (from leánð, a *child*).

(c) b in þuȝ* is silent in Munster, but lengthens the “ u ” to ú.

(d) b in eafþasíð þanþa, þaðb teafþað, is pronounced unaspirated (*i.e.*, as b) in Munster.

(e) In Munster þ=v in the following words:—ratiðþiȝ, tauȝiðþiȝ, roriȝiðþiȝ, reiȝiðe, reiȝiðe, aoiȝiðiȝ, aoiȝneðr, and a few other.

(f) þ=f in tauȝiðe.

C.

37. When *broad*, c has a guttural sound not heard in English. This sound is produced in the same position as ȝ (§ 35 (a)), the only difference between the two sounds is that ȝ is voiced, c voiceless.

INITIAL c (SLENDER) has the soft sound already described (§ 35 (c)). Cinn, ceol, cim, céim, céile.

In all other positions c slender has this soft sound when followed by a vowel, except in Munster, where c slender (medial and final)=h. fíce, tauȝiceð, micil, tauȝiceall.

(a) In the future and the conditional of verbs of the second conjugation “ c ” is usually silent—e.g., áriððcðað=áriððað, þaileððað=þaileðað; but the combination—ct—is pronounced ȝf, or simply f: céann-ðcctá=céannðfá.

(b) c in céana is pronounced as an ordinary h.

* Þuȝ is the correct spelling, but þuȝ has come into general use during the last few years.

(c) $\dot{c} = p$ in $\tau\text{om}\dot{c}\text{ar}$ and $\tau\text{im}\dot{c}\text{eall}$.

(d) $\dot{c} = n$ in $\dot{c}\text{u}\dot{c}\text{am}$, $\dot{c}\text{u}\dot{c}\text{at}$, &c. (Ulster and Connaught).

(e) In Munster \dot{c} is silent in $\tau\text{ho}\dot{c}$.

Ó and Ó.

38. INITIAL: ó and Ó broad have the guttural sound, already described (§ 35 (a)).

ó, slender, is like an English “y.”

Ó, slender, has not quite the sound of the English “y,” the colour of Ó is distinctly heard.

MEDIAL: both ó and Ó are silent.

FINAL: both ó and Ó (SLENDER) are silent, except in Munster, where final slender ó and Ó are pronounced like slender Ó* (unaspirated).

(a) In Munster ó and Ó slender at the end of the verb-stem, or verb inflection, are silent (just as in Connaught) when a personal pronoun immediately follows, otherwise they are like Ó.

Ó at the end of Surnames—e.g., ó $\tau\text{ála}\dot{c}$ is silent; except in the patronymic form in $\alpha\dot{c}$ —e.g., $\text{capall an }\mathfrak{b}\text{riana}\dot{c}$ (= $\mathfrak{b}\text{riana}\dot{c}$).

In Connaught and Ulster final ó BROAD has the sound of a very light “w” in all words ending in $\alpha\dot{c}$ or $\alpha\dot{c}\dot{a}\dot{c}$, whether verbs, nouns, verbal nouns, or genitives—e.g., $\text{mille}\alpha\dot{c}$ (mill-oo), $\tau\text{eime}\alpha\dot{c}$ (ten-oo), $\text{cu}\text{ipe}\alpha\dot{c}$ (Kir-oo), &c. In Munster (and in Aran) final ó broad is entirely silent, except in the cases mentioned below.

(c) Ó (BROAD) in the termination of the 3rd pers. sing. of the Imperative and the Imperfect Indicative is pronounced like c (broad).

* Ó is silent in $\mathfrak{b}\text{ri}\dot{c}$ and $\mathfrak{p}\dot{c}$, and ó is silent in $\mathfrak{n}\dot{c}$.

(d) **Ó** (BROAD) in the termination of the past tense, autonomous form, gets a variety of pronunciations—viz., **ó** in W. Cork, Kerry, and Galway; **ɔ** in E. Cork, Waterford, and Kerry; **c** in N. and W. Kerry, Corkaguiney and Clare.

(e) **ó** (BROAD) in some verbal nouns is sometimes pronounced **m**—e.g., **léigeadó** or **léigeadm**, **óéanadó**, or **óéanam**, **caitceadó** or **caitceam**. When **ó** in verbal nouns is not pronounced as **m** it is silent, but in Ulster and Connaught it lengthens the **a** or **ea** to **oo**: **bualaó**, **molao**.

(f) **ÓA** AS THE TERMINATION OF AN ADJECTIVE=**gá** in Munster; but **gá** in Connaught. **Croídá**, **caidá**; in **muinntearídá**, **óa=cá**.

EXAMPLES.—**Óá**, **óán**, **óol**, **óuió**, **óáó**, **laoí**, **maríadó**, **geall**, **gíolla**, **laoíg**, **marcaid**, **ó' imtíg ré**, **caidó ré**, **beid ré**.

þ and ƿ.

39. **þ** slender is pronounced like slender **r**; **þ** broad like broad **r**.

ƿ, broad and slender, is silent (§ 35 (b))—

þiob (=**riob**), **þáirðe** (=**ráirðe**), **þořt**, **þóř**, **þinginn**,
þuñt, **þóř**, **ní ȝuñt** (=**níl**), **m'þeap** (=**meap**), **tař**
ré in'þeap (**ineap**).

č and ſ.

40. **č** and **ſ** are pronounced like **n** (§ 29). When **č** slender is followed by a long **teatán** vowel *sound* it is pronounced like initial **c** slender (§ 35 (c))—

čař, čáinig, ţál, ţúil, čóš, čus, bít, poč, ţít, ţiol,
řeřam, čeřga.

Š=c in Šeřšain, řeol, řiuřail, řiuřalřainn, &c.

(a) č (broad) when *final* is pronounced c in Děsi; břáč=bráč,
řaoč=řaoč, luřáč=luřáč, vřáč-vřáč, řřuč=řřuč, &c.. &c. In the
genitive case, however, the č is retained—e.g., řřoča, vřáča (Henebry).

CHAPTER VII.

Caot te Caot γ Leatán te Leatán.

41. We now come to the much abused, but little understood, law of Irish Phonetics, commonly called caot te caot. We have already learned that in Irish there exist two sets of consonants—the *broad* and the *slender*, formed in very different, and easily distinguishable, positions. We shall show in this chapter that it is in most cases *impossible* to pass from a broad consonant to a slender vowel, or from a slender consonant to a broad vowel, or *vice versa* without the aid of a “glide.” These glides are organic necessities, and exist, to a greater or less extent, in all languages that possess front and back vowels and consonants. The law for Irish pronunciation and spelling may be stated as follows:—

42. Whenever a single consonant (except n), or two consonants that easily blend (*i.e., formed in the same position*) come between two vowels, in the same word, both the vowels must be slender or both must be broad.

43. Caoi te caoi is not a *spelling rule*. It is absurd to treat it as such. It is a *law of speech*.

Take for example the word “bád.” If we wish to get a diminutive from this word we add the termination *ín*. If we write *bádín* we get a combination of letters which it is impossible to pronounce, as they stand, in *one* word. We could pronounce *bád ín*, by making a pause after the “o,” but then we get two words. If *caoi te caoi* were a mere spelling rule, then the word would be appropriately written *báduín*, *bádán*, or *bádoín*. Any of these spellings satisfies the so-called *rule*, and has, moreover, the advantage of *preserving the original spelling of the stem*. The three spellings just given are easily pronounced, because the broad vowel after the “o” acts as a *glide* from the broad “o” to the slender “i.” As a matter of fact the diminutive of the word *bád* is not written like the above, simply *because it is not so pronounced by Irish speakers*. All Irish speakers make the “o” slender, on account of the influence of the slender *i*. Now, before this slender “o” there is a broad “a”; but we cannot pass from a broad vowel to a slender consonant without the aid of a slender glide, therefore the word is written *bárdín*.

44. We shall now enter more fully into this very important subject of “*glides*,” and endeavour to show how they are formed. We shall first take a few English words—*e.g.*, “*awkward*,” “*oak*,” “*cool*,” and show that glides really exist in English, although most persons are unaware of the fact. Take the first syllable of the word “*awkward*”—*i.e.*, *awk*. To pronounce the “aw”

the tongue is slightly arched up at the back (§ 11 (a)), and a current of *voiced* air is driven from the lungs (of course it is not voiced whilst actually in the lungs, it is voiced by the vocal chords (§ 1)). The tongue is then raised so as to make contact with the soft palate in order to produce the consonant "k," but in doing so it passes through the positions for the English vowels "o" and "u." This latter vowel is quite audible, so that we really hear the two sounds "aw—uk." THE "u" IS A BROAD GLIDE. It *must* be formed, therefore there is no necessity for indicating it in writing. With regard to the second word—viz., "oak," the first remark we have to make is that the "a" has no function whatever in this word, and if English was spelled phonetically, this "a" would not be written. In pronouncing the word the tongue is first put into position for the mid back vowel—*i.e.*, "o" (§ 11 (d)), and is then raised to make contact for the "k," and thus produces a short "u," consequently we actually pronounce "o—uk." In pronouncing "cool," no glide is formed between the k and the u, because in lowering the tongue from the position for "k" to that for "oo" we do not pass through the position for any other vowel, therefore a glide is *not* formed. But immediately after the sounding of the "oo" the tongue has to move bodily forward in the mouth in order to make contact for the "l," and whilst the tongue is making this movement *voiced* air is passing through the mouth, and consequently an undefinable (as regards position) vowel *must be produced*, and the sound of the word is *like*

“coo—el.” The “e” which we have written must not be confounded with the sound of “e” in the word “cruel.” In this latter word both the “u” and the “e” are *distinct vowels*—viz., the long, high, back vowel, and the short mid front vowel; whilst the “e” in “coo—el” is a mere *glide*.

45. Thus we see that glides do, and must, exist in English as well as in Irish, but the important point which we wish to emphasise is, that **it is not necessary to write the glides in English** (nor is it done), **but it is absolutely necessary to write them in Irish.** This arises from the fact that in Irish we have two distinct sets of consonants—the **BROAD** and the **SLENDER**. In English there are not two sets of consonants. There are only three consonants which have both broad and slender sounds—viz., “k,” “g,” and “ng”—e.g., “king,” “call,” “give,” “go,” “longing,” “gong.” Observe that the English broad consonants are always beside a back or broad vowel, whilst the three slender ones are used with the slender or front vowels. In Irish a broad consonant may be used with a slender vowel, or a slender consonant with a broad vowel. In this case we must write a glide, not to help pronunciation, for the glide must exist, **but to show that the consonant is broad or slender as the case may be.**

46. The real function of glides, then, in Irish writing is to indicate the broadness or slenderness of the adjacent consonant.

Take for example the word “*ſlún.*” There is, and

must be, a glide between the “*ȝ*” (a back consonant) and “*l*” (a front consonant). We shall pass over this glide. In pronouncing the *ü* the point of the tongue is drawn back as far as possible, and the back of the tongue is arched up (§ 11 (*f*)). Whilst bringing the tongue forward to the upper teeth in order to produce the “*n*” (§ 14), a broad *glide* is formed and is distinctly heard—viz., “*ȝlū-un*.”—As the *n* is broad and the *ü* broad, it is unnecessary to write this glide. Take, however, the dative case of this word—viz., “*ȝlūn*.” Again the tongue in moving forward from the position for “*ü*” to that of “*n*” must produce a glide, as in the former case, but IN THIS CASE THE GLIDE IS WRITTEN, not because it is actually formed, BUT TO SHOW US THAT WE ARE TO PRONOUNCE A SLENDER *n* (§ 24 (*a*))—*i.e.*, the tongue must touch the “*hard rim*” (§ 2). The tongue in passing up to the “*hard rim*” actually produces a *slender glide*. If we possessed distinct characters for the broad and slender sounds of the same letter, the writing of glides could be dispensed with; but we have not separate characters, therefore *the glides are written to show whether the broad or the slender sound of the consonant is to be produced*.

47. Sometimes the slender glide introduced affects the vowels already in the word. This matter is fully treated under the heading “*Digraphs*”—Chapter X.

48. It is quite evident from what has been already said that the *spoken* vowels (one or both may be only glides) surrounding a single consonant *must* be either

both slender or both broad. This also happens with consonants that easily blend. In the word “buaitceap” the “i” before the “t” shows that the “t” is slender, therefore the tongue makes contact for the consonant just above the hard gums; but this is exactly the position of a slender “t” (for they are both *alveolar*), therefore the t is also slender, and the e is written after it to show that it is so; although in this case it is not really necessary. If we tried to pronounce “buaitcap,” (*i.e.*, broad t), it would be necessary to slide the tongue down from the position for “t” (*slender*) to that for “t” (*broad*) without producing any sound; the result would be the formation of *two distinct words*—viz., buait cap. In such a word as buaitcap, the t is again slender, whilst the a after the p shows that the p is broad; but since the t is formed with the tongue, and p with the lips, this word can easily be pronounced, because the lips move into position for a broad p even before the tongue is removed from the “*hard rim*.” As a matter of fact the p is pronounced *broad* in Munster, although the t is slender. The word boict is a good example of what we are explaining. The c is *broad*, and the i is written before it to indicate that the t is *slender*; it is a defect in Irish orthography that it has no other way of indicating a slender t after a broad c.

49. We mentioned above that n is an exception, and the reason for this is very plain. The hard sound of n is always formed by the vocal chords themselves, and therefore can be quite independent of the vowels which

precede or follow. For instance, the spelling *óitéal* is quite pronounceable, and fully represents the Munster sound of the word that is usually written *óitceall* or *óiteall*; but in Connaught the slender *c* in this, and other like words, is not a mere *h* sound, but the real sound of initial slender *c* (§ 37).

CHAPTER VIII.

Rules for the Tonic Accent.

50. The position of the stress of the voice in the pronunciation of words is one of the main factors in producing differences of dialect. The position of the stress is greatly influenced by the *pitch* of the voice. In Ulster the “falling inflection” is prevalent, whilst in the south of Ireland the “rising inflection” is general—*i.e.*, in Munster the pitch of the voice in the second syllable is higher than in the first; in Ulster it is lower than in the first. Between the two extremes of the country every shade of variety exists.

51. In Ulster both pitch and stress are highest on the first syllable, and to this there is no exception. In Munster, the general rule of stress on the first syllable is often counteracted by the universal one of pitch on the second. Hence the word *áphán* is pronounced *á' pán* in Ulster, in Munster, *'pán*.

52. (1) In simple words the tonic accent or stress of the voice falls on the first syllable—

águr, capall, tobair, doirí, balla, folam, fada.

(2) In derived words the first syllable retains the tonic accent, unless a long vowel occurs in the second syllable—

bañuig, caillim, amanta, feirfeanna, marcaig.

(3) When a long vowel occurs in the second syllable the tonic accent is drawn on to that syllable in Connaught and in Munster—

bratán, polláin, carán, fuireog, carúr, coídin,
Tomáir, oiridéig, gairidín, báirtín, málín, oileán,
fuinneog.

(4) In Munster (but not in Connaught or in Clare) the terminations -ac or act (eact), occurring in the second syllable will draw the tonic accent to themselves, except when there is a long vowel in the first syllable—

marcaí, bacac, beannact, curreac, peacac.

Notice the position of the accent in—

marcaí (2nd), marcaig (1st); bacac (2nd), bacaiç
(1st); coileac, coiliç; peacac, peacaiç;
beannact, beannuig.

(a) The termination (e)ac does not draw the tonic accent over t, but a long vowel sound does.

(1) latac, roiteac, fatac, votac, catac, vlatac.

(2) taitige, cataoir, maiçearainnár, brieiteamhnaí,
lataiçe.

(5) A long vowel in the second syllable cannot attract the tonic accent over a “protected liquid” (§ 59)—

iompáit (=iompóid in C), rípeannán, rípanntán
neannntóig.

(6) In compound words the accent sometimes falls on the prefix, sometimes on the stem.

(a) When the component parts are fused together the accent falls on the prefix,* unless a long vowel in the *second* syllable draws the accent to itself: *νομβλαρ*, *αιμ्लεαρ*, *αιριος*, *αηρα* (§ 20 (f)), *ροιρνεαρτ*, *αηριωιτ*, *coμμιρα*, *coμαιριлe*, *coμαιρεаи*, *αттαιрe*, *coимеаlсaр* (=Kee-uss-gur), *тeаtсoиraр*, *вaнrioжaи*.

The accent is drawn from the first syllable by the long vowel in: *neaηhuiм* (=na-heem), *ρoиrcéaл*, *teatcлаoб*, *teitcрeаl*, *coiсcрioс*, *eaрcaiрoeаr*, *ρoиrеiзiн*.

Both syllables are equally accented in *neaηhniô* (nav'-nee), *νiомbâô* (*νi-mâ*), *ρeаnoиraoи*, *нaoiиdeaнâн*.

(b) In those words in which the component parts are still regarded as separable, the accent falls on the stem.

coimmeaр, *coмaiрiр*, *aiрeiрiжe*, *coмloрgaô*, *ρeаn-аtaiр*, *teаr-aiиm*, *to-мaрbča*, *tonтуiгreaнаc*, *inčreiгote*, *coimcеaнgaiл*, *νiсeаnnaim*, *neiм-жeаô* (=ne-fâ).

* This passing of the accent from the stem to the prefix has had the peculiar effect of giving compound verbs a double conjugation in Old Irish—an *uncontracted* and a contracted inflection. The latter was used after such particles as *ní*, *nač*, *so*, &c. For example—from the root “*μiнi*,” *a number*, with the prefix “*αó*” was formed the uncontracted present, “*αóμiнi*,” *he counts*, but after *ní* the contracted form was used—viz., *ní áiμiнi*, *he does not count* (These words were not aspirated in writing in Old Irish—viz., *αoμiнi*, *áiμiнi*, *μiнi*). The accent was on the stem in *αóμiнi*, but on the prefix in *áiμiнi*.

The verbs which are called “irregular” in Modern Irish are only survivals of this double inflection—e.g., *vo-бeиrим*, *I give* (accent on *бeиr*); *ní չað(a)raim* = *ní չaðraim* *I do not give* (= *ní vo-ն(a)raim*) with accent on the prefix.

53. The vowels in the syllable immediately preceding the accented syllable are shortened, and in many cases are almost entirely lost.

թաւած = ր' ւած.	նաւած = ենւած.
բօրած = բիրած.	օրօն = օրօն.
շօւծօց = շիւծօց.	րօխօրտե = րիխօրտե.
արան = 'րան.	ւար էիր = ւիրէիր.
շարան = շիրան.	ւօրիր = 'օրիր.
շարտած = շիրտած.	նօրան = նրեան.
նրածան = նրածան.	րբարան = րիբան.
նեաշան = նիշան.	բւլար = բ' ւալար.
	շալանտա = շ' ւանտա.

54. There are some short words which are never *stressed* in ordinary conversation or reading ; such as—
 (1) the definite article *ան*, *նա* ; (2) the possessive adjectives *мо*, *ոօ*, *ա* ; (3) the modern relative particle, as also the particles *ոօ-* and *ա-* used before some of the irregular verbs ; (4) all particles such as *ցօ*, *ցսր*, *նի*, *նած*, *նօր*, *մսրա*, &c., &c., used with verbs ; (5) monosyllabic prepositions, &c.

These words are sometimes spoken of as *proclitics*, because they throw their accent on to the following noun or verb.

For example : *ան բեր* is pronounced as one word—viz., *միբեր*, with the accent on the second syllable ; *ար ան շշլար* as one word of three syllables, with the tonic accent on the third syllable.

55. In Connaught and Munster *ann* is proclitic in *annro*, *annran*, *annrún* (*i.e.*, *ann* is not accented, but throws its accent on to the following syllable):

Munster	-	annro'	annran'	annrún'.
Connaught	-	inreο'	inrifin'	in riún'.
Ulster	-	ann'reο	ann'rifin	ann'riún'.

56. The *n* of the singular article (*an*) is usually omitted (in pronunciation), unless a vowel immediately precedes or follows, *e.g.*—

ář an tobar=ář a' tobar,
túń an tobar=túń a' tobar;

but, an oíðce, tā an tobar túnta (=tā 'n, &c.), so
otí an áit, &c.

When emphatic, however, the *n* is retained—

an feař ro=in feař ro,
an bean ran=in bean ran.

57. The preposition *as* is usually pronounced *es* or *is*, though *se* (from *aisé*) is common in Munster.

The *s* of *as* is not pronounced before verbal nouns beginning with a consonant:—

as fář=ář fář; as oul=ář oul;
but, as ót, as imírt.

If a vowel precedes and a consonant follows, the *as* is suppressed: tā ré as oul=tā ré 'oul.

Íá or óá (before verbal nouns)=á (generally), the *á* being always *stressed*. The *a* of *as* on the contrary is *never stressed*.

In the compounds of *as* with the personal pronouns

the accent falls on the *second* syllable in Munster. The *a* in second syllable in *agam*, *agat*, *aca*, although stressed=second *a* in “*capall*.”

58. As the student has now learned the rules which govern the position of the tonic accent, we shall introduce words of more than one syllable. In these exercises the words are not classified according to the vowel sounds, as in the first set of exercises.

(1) <i>capall</i>	<i>molfar</i>	<i>óitá</i>	<i>cafra</i>
<i>balla</i>	<i>farða</i>	<i>púca</i>	<i>mile</i>
<i>rióna</i>	<i>farða</i>	<i>ronar</i>	<i>duann</i>
<i>taða</i>	<i>tuðann</i>	<i>cóta</i>	<i>tobair</i>
<i>ñórla</i>	<i>rona</i>	<i>ólann</i>	<i>olann</i>
<i>tonar</i>	<i>píðe</i>	<i>miþe</i>	<i>milte</i>
<i>cuma</i>	<i>rolar</i>	<i>Síle</i>	<i>rcilling</i>
(2) <i>círín</i>	<i>caþos</i>	<i>þaþrós</i>	<i>þrán</i>
<i>þaþrún</i>	<i>rcatán</i>	<i>caþán</i>	<i>caþur</i>
<i>Tomárf</i>	<i>oþros</i>	<i>þrataðn</i>	<i>þræfán</i>
<i>marcas</i>	<i>þacað</i>	<i>tobac</i>	<i>þalað</i>
<i>þolárf</i>	<i>ðolárf</i>	<i>þlámárf</i>	<i>þagún</i>
<i>píðin</i>	<i>púcós</i>	<i>þúðán</i>	<i>þáðos</i>
<i>tuðann</i>	<i>áþrán</i>	<i>cuptar</i>	<i>þiomta</i>
<i>riðar</i>	<i>þola</i>	<i>ðíþar</i>	<i>þáðann</i>
<i>óitari</i>	<i>fanann</i>	<i>ðúnta</i>	<i>Éire</i>
<i>púnta</i>	<i>þála</i>	<i>mála</i>	<i>ðáta</i>
(3) <i>cotann</i>	<i>amataðn</i>	<i>riðir</i>	
<i>þáðorla</i>	<i>þiomanna</i>	<i>þarana</i>	
<i>amanna</i>	<i>þiðilim</i>	<i>píðini</i>	
<i>círíní</i>	<i>rcamall</i>	<i>þagair</i>	

rcaball	tácla	mirte
amannáta	cíbónán	rlata
lingim	rlann	lúbfaí
rtádann	donar	odlán
olcar	rcata	ónnta
(4) doiar	rlann	lingir
bacann	bacac	rtádair
lárta	córa	bára
salair	robail	nárla
rártá	rúra	tacea
marla	coda	cíorá
dnána	móna	tugta
bromac	mala	vile
Éirinn	roðar	clirte

READING EXERCISE.

(5) (a) Tá (a)n capall ag ól ar* an tobar.

(b) Nil an tobarí fan glan, ac' tá tarct mór ari an gcapall. (pr. gcapall (§ 189)).

(c) Cé h-é rin ag an doiar.

(d) Tá Airt annraian agur é ag imirct.

(e) Tugann ré an galún do Nóna.

(f) Glacann Nóna an galún.

(g) Tá an rtól ari an uirláir (m.u=ú (§ 78)).

(h) Nil an olann agam fóir.

(i) Carrfai oírt feair agur mala mór faoi (m=fé) an aircall aige.

(j) Tá an donar ari an lá.

(k) Tá im (m.=im (§ 72)) nír ari an airtán.

* ar, *out of*, is pronounced *ass*.
 ar or ir, *and*, „ *iss*.

- (l) Tá tā ná bjlógsa glan agat, níl bjlón oírt.
- (m) Tá ocráir mór ari an aírla.
- (n) Tá an doiráir mór glair.
- (o) Stád annraí, tá an doiráir túnca fór.

CHAPTER IX.

Protected Liquids.

Most of this Chapter has reference to Munster pronunciation only.

59. Double t, n, and p (i.e., tt, nn, pp), and single m and ns, when final, or when followed by a consonant, are called “protected liquids.”

Single p is protected when followed by o or t, by n, when the n is followed by a vowel, and by t + a consonant.

EXAMPLES: gall, gleann, galla, gleannta, cam, meallfao, teang, feapp, teapna, tompuis. In the foregoing words the underlined liquids are protected. They are not protected in the following words: steanna, seallaim, cam, teang, long, feap, feapp, seal, cam, doipn, &c.

Single m at the *end* of a word is protected, because our modern single m in such a position was formerly written mm—e.g., cam was formerly written camm, and still earlier camb (cf. English “*comb*” = *cóm*).

In the remainder of the book the rules, or portion of rules, printed in heavy type, apply both to Munster and to Connaught.

In the following examples the words underlined are pronounced alike in Munster and Connaught.

60. Whenever a or e (BOTH SHORT), occurring in the first syllable of a word is followed by ð, ðr, þl, mð, mðr, or by a protected liquid (except r), the a or e is pronounced "ou"—i.e., like the "ou" in "house," or the "ow" in "how."

N.B.—m PRODUCES A NASAL DIPHTHONG.

In Desi the protected liquids produce a strongly nasal diphthong in the above cases, and the diphthong itself is somewhat like a—ou.

<u>aða</u>	<u>aðað</u>	<u>aðainn</u>	<u>aðhán</u>
am	ann	añra	añrað
<u>añlán</u>	<u>añlað</u>	<u>añar</u>	<u>añartar</u>
<u>añlairð</u>	<u>añlair</u>	<u>blannðar</u>	<u>calltar</u>
ball	bantrað	beann	canncaí
<u>caðair</u>	<u>cam</u>	<u>cañtlað</u>	<u>cleannar</u>
ceann	ceannra	dall	díannðal
ceann	<u>caðað</u>	fallra	fallrað
<u>díannðán</u>	<u>díeam</u>	<u>fealltað</u>	<u>fianncað</u>
fann	feall	<u>gáðam</u>	<u>gáðal</u>
<u>gáða</u>	<u>gáðann</u>	gall	gallða
<u>gáðar</u>	<u>gáðlós</u>	gannðal	geanncað
<u>gáðain</u>	gann	geallta	<u>geaníar</u>
geall	geallfao	<u>laðpaim</u>	<u>laðpor</u>
<u>laðair</u>	<u>laðairt</u>	<u>leabaplann</u>	mall
leabap	leabaplán	leabpán	<u>meaðlæc</u>
mannatæc	<u>meaðlir</u>	meallfao	meallta
meaðnað	meall		

means	namair	neanns	paileos (or paileos)
<u>paileos</u>)	peann	pann	pannpháirtseas
<u>pailear</u>	<u>peilear</u>	panntas	panntuis
<u>peabas</u>	peans	<u>peabhas</u>	peabhas
<u>peamain</u>	peann	peanntarndais	peanncais
<u>peal</u>	teann	teannta	teampall

(a) In Ulster the group—*ab* (*eab*) is pronounced like *o*—e.g., *abainn*, *gabha*, *tabhas*, *teabhar*, *abhrán*, *peabas*, *tabhair*.

(b) In Desmond *tabhair* is pronounced *túir*; so also all parts of this verb—e.g., *tabhairim*=*túiraim*, &c.; but the phrase *tabhair* *tom* (*give me*) is pronounced like *thrum*.

(c) The “ou diphthong” is heard in *peantua*, *peantuaet*, and *peantuaoi*; but there is no diphthong in *peantuine*, *peantuin*, &c.

61. It is only when the *a* or *e* occurs in the accented syllable that the diphthong is produced; hence there is no diphthong in

<u>capall</u> ,	<u>molann</u>	<u>mitteann</u> ,	<u>muileann</u>
annro (§ 55)	annran	annruo	

62. It is only in the first syllable that *ba*, *ma*, *mn* can produce a diphthong. If they occur in any other syllable they produce a long “*ú*” sound, even though that syllable may get a tonic accent.

<u>builleabhar</u>	<u>maiteamhna</u>	<u>bpeiteamhna</u>
<u>biteamnac</u>	<u>ceatphama</u>	<u>capall</u>
<u>coisubhar</u>	<u>canamain</u>	<u>plaiteamail</u>
<u>laeiteamail</u>	<u>bóphama</u>	<u>calabhar</u>
<u>spáineamhlaet</u>	<u>maireamhla</u>	<u>cailleamhaint</u>

(a) In *compound* words a diphthong may occur in the second syllable—*e.g.*, *uþlaðra* (pr. oor-loura).

(b) In Munster the *v* in the termination of the 2nd pers. pl. of the past tense—viz., *avær* is usually pronounced like a “w,” hence the long *u* sound is not developed. The final *n* of this termination, as likewise of that of the 1st pers. pl.—viz., *amær* is pronounced slender.

(c) In Connaught the adjectival termination, *-mair* is frequently pronounced in two syllables (like, *u-wil*), but the pronunciation given above is also used.

63. When *v* or *m* is preceded by a liquid, and followed by a broad vowel, the *-v*, or *-m* and the following vowel is pronounced *ú*.

This really arises from the development of a “helping vowel” between the liquid and the *v* or *m*, so that the aspirated letter comes between two vowels, and the resulting sound is *ú* as in the previous rule. For example—*feairv* is pronounced *feairváv*; so that *feairváv* is practically *feairvávár*, *i.e.*, *feairvú*.

<i>ærðar</i>	<i>colðar</i>	<i>ðealðar</i>	<i>caðrðar</i>
<i>ceairðað</i>	<i>ðeairðað</i>	<i>ðiðrðað</i>	<i>maðrðað</i>
<i>mioðvuið</i>	<i>ionnðar</i>	<i>taðrðan</i>	<i>uðrðusð(að)</i>
<i>beirþeavð</i> = <i>beirvú</i> .			

meairðaall = *meairðaðaall*; *vænða* = *vænðaða*.

(a) *græannuðar* = *græannuðr*, but this is irregular because *-mair* as a termination of an adjective is pronounced like “WAR” or “U-WAR”—*e.g.*, *ceolðar*, *fonnðar*, &c.

64. A short “o” (accented) when followed by a protected *t* or *m*, or by *v*, *ð*, *g*, or *m* + a vowel or liquid, gets the sound of the diphthong “ou.”

poll	coll	tolom
fo <u>ß</u> a	fo <u>ß</u> a	fo <u>ß</u> a
bo <u>ð</u> ar	clom	clom
fo <u>ß</u> lum	fo <u>ß</u> la <u>ð</u>	fo <u>ß</u> lam
o <u>ð</u> ar	lo <u>ß</u> a	

also: bhonn, bhionntanð.

65. The “o” in the following words = ə:—

fo <u>ß</u> lam	fo <u>ß</u> ant <u>ð</u>	no <u>ð</u> ra	no <u>ð</u> am
no <u>ð</u> at	no <u>ð</u> ainn	fo <u>ß</u> mar	to <u>ð</u> ar

and the prefix com-: e.g., coðuðra, coðuðle,
coðuðas, coðuðáð, coðuðreðan, coðuðuðe, &c.
coðuðar=(cónð-ðar.)

‘o’ in coðact and coðactðas=ú or ə.

66. Whenever “o” or “io” (both short), accented, is followed by a protected n or ng, the “o” or “io” is pronounced ú or iú in Desmond, and “ou” in Dësi.

In Connaught the ordinary short sound of “o” or “io” is heard in these words:—

anonn	bonn	clonn
cionnta <u>ð</u>	cionntu <u>ð</u> s	conn <u>ð</u> ae
con <u>ð</u> abla	conntab <u>ð</u> airt	conntab <u>ð</u> air <u>ð</u> a <u>ð</u>
tolom	fo <u>ñ</u> on	fo <u>ñ</u> on
fo <u>ñ</u> ura	io <u>ñ</u> na (=úna)	io <u>ñ</u> u <u>ð</u> airt*
io <u>ñ</u> la <u>ð</u> ar	io <u>ñ</u> u <u>ð</u> ais	io <u>ñ</u> u <u>ð</u> uis
io <u>ñ</u> u <u>ð</u> air <u>ð</u> e	io <u>ñ</u> ntab <u>ð</u> air <u>ð</u> a	io <u>ñ</u> nta <u>ð</u> oi <u>ð</u>
long	lo <u>ñ</u> u <u>ð</u> as	lo <u>ñ</u> u <u>ð</u> as
ri <u>ñ</u> onnt	ri <u>ñ</u> u <u>ð</u> ura	Ó S <u>ñ</u> onnta <u>ð</u> ain
ri <u>ñ</u> u <u>ð</u> onnt <u>ð</u>	ri <u>ñ</u> u <u>ð</u> onnt <u>ð</u> air <u>ð</u> e	ri <u>ñ</u> u <u>ð</u> ra <u>ð</u> as
tonn	tonnta	

* Sometimes spelled úñuðairt.

(a) *bonn*, *fonn*, *fionn* are also pronounced like *boun*, *foun*, *fyoun*. *fonn*, a *desire, inclination* = *fúnn*; *fonn*, a *tune* = *foun*. *Cionntaċ* is sometimes pronounced *ciontaċ* (=kyănthuk) in Desmond.

67. When $\alpha\ddot{o}$ or $\alpha\ddot{s}$ (accented) is followed by a vowel or consonant the diphthong \hat{i} is produced, likewise whenever αi accented is followed by a protected liquid, or by *v*, *ó*, *š*, *m*, + a vowel or liquid the same diphthong is produced.

\hat{i} = the "i" in "high," "mine," &c., as pronounced in Ireland, except in the north.

<u>αðaɪnt</u>	<u>αðaɪrcín</u>	<u>αðaɪc</u>
<u>αðaɪcós</u>	<u>αðaɪt</u>	<u>αðaɪrtar</u>
<u>αðnait</u>	<u>αðmað (C. αðmað)</u>	<u>αðnacaim</u>
<u>αðriat</u>	<u>αðnacaim</u>	<u>αðriat</u>
<u>aiðneacá</u>	<u>αðsaið</u>	<u>aiðne</u>
<u>aiðrið</u>	<u>aiðnear</u>	<u>aiðte</u>
<u>aiðleirceamhail</u>	<u>aiðrið</u>	<u>aiðlear</u>
<u>baðb</u>	<u>baɪntreac</u>	<u>blaðm</u>
<u>blaðmannac</u>	<u>caill, caðan,</u>	<u>caillfead</u>
<u>caðain</u>	<u>caðal</u>	<u>cainnit</u>
<u>caillte</u>	<u>caillteac</u>	<u>faðaim (C.</u>
<u>caðairie</u> <u>faðb</u>	<u>faðsaiðt</u>	<u>faðaim)</u>
<u>faill (C. aill)</u>	<u>fiainne</u>	<u>fiainneir</u>
<u>ſaðar</u>	<u>ſaðraɪt</u>	<u>ſaiðne</u>
<u>maðm</u>	<u>ſraɪðn</u>	<u>laɪðin</u>
<u>raðar (C. raðar)</u>	<u>mainnrēar</u>	<u>raðar</u>
<u>Ó Raðallar</u>		<u>raðainn</u>

ရ_{ai}innt ရ_{ai}othir ရ_{ai}oth_{ai}inir
Ταιðs ရ_{ai}oth_{re}ar တ_{ai}oth_{re}

Ταιðs
ταιðθρεας

ရ_{ai}oth_{ir}=sev-ir in Desmond and sir in Dēsi: မ_{ai}ȝir-ti_r
 (=māir-ti_r), աððar (=aw-war or our).

(a) In Ulster, աðða and աȝða are pronounced like é (sometimes like the German ö)—e.g., աȝðaið = é-i; աððar = é-ȝðr; ざððar, ւաððaiðe, րաȝððan, լաððar, աððar_{tað}, &c.

(b) In Connaught աiðne=av-ne, ざaiðne=gav-ne, &c.
 Աiմրi_r=am-shir, ցaiñnt=kant.

(c) N.B.—When “ աi ” occurring in the *genitive sing.* or *nom. pl.* is followed by a protected liquid the diphthong i is not developed. The sound is i, except in Dēsi and Clare—e.g., ցaiմ (cam) : ցրaiն (ցրann); ցaiլ (ցaiլ); բaiլ (բaiլ); տaiլ (տaiլ), &c. ; րaiլ= բaiլ.

(d) IN SURNAMES—աðða=u: Օ Ծoնncaðða, Օ Քoչlaðða, Օ Մuրcaðða: also in the words, սuնaððar and սuնaððar_{ac}
 (=սuնuր, սuնuրac); սuðða=սu-ða; եaլaðða=aլaí.

•աðða the old termination of the plural of nouns of the fourth declension—i. The termination i or աi is now almost universally adopted—e.g., mālai instead of mālaðða.

(e) There is no diphthong in such words as : լaȝðað, բaȝðaił, Տeȝðan, &c., in which one of the a's is long.

68. When e₁ (SHORT), in a stressed syllable, is followed by Ո, Շ, Յ + a vowel or liquid; or by a protected liquid, the diphthong Ei is produced. Ei differs from i in having a little more of an é colour in the beginning of it.

Eislin	e <u>ɪ</u> ðeann	feiðil
feill	se <u>ɪ</u> ðeann	se <u>ɪ</u> ðeann
se <u>ɪ</u> ðim	se <u>ɪ</u> ðiṛ	se <u>ɪ</u> ðleac
se <u>ɪ</u> ðiṣim	se <u>ɪ</u> ðim	le <u>ɪ</u> ðeaf
le <u>ɪ</u> ðeafac	me <u>ɪ</u> ðiṛ	me <u>ɪ</u> ðas
me <u>ɪ</u> ðreac	teinn (=tinn)	

(a) The same diphthong occurs in :—éɪruɪg, éɪruɪgim, éɪruɪe, &c.; deɪmín, deɪmneac, deɪmniɪte, &c.; and sometimes in éɪrt, éɪrteacɪ.

(b) Except when final, eɪm is usually pronounced i in Desmond, but Ei in Dēsi.

de <u>ɪ</u> mear	de <u>ɪ</u> mneat	de <u>ɪ</u> mleac
de <u>ɪ</u> mre	de <u>ɪ</u> mriṛ	de <u>ɪ</u> mre <u>ɪ</u>
de <u>ɪ</u> mte	de <u>ɪ</u> mneat	

(c) In Connaught the u and m in the above words are pronounced like “v”—e.g., eislin (ev-e-leen), seɪðim (like yevim), deɪmín (devin), deɪmear (devass), deɪmneɪ (gev-roo), &c.

69. When “u” accented is followed by Ó, Ó, ſ, m, ī, or by a protected liquid, it is lengthened in sound to u.

á <u>ɪ</u> ru <u>ɪ</u> g(a <u>ʊ</u>)	ci <u>ʊ</u> ṁair	á <u>ɪ</u> u <u>ɪ</u> am (C. á <u>ɪ</u> u <u>ɪ</u> am)
á <u>ɪ</u> u <u>ɪ</u> at (C. á <u>ɪ</u> u <u>ɪ</u> at)	cu <u>ʊ</u> ṁa	cu <u>ʊ</u> ṁan <u>ɪ</u>
cu <u>ʊ</u> ṁ <u>ɪ</u> ac	cu <u>ʊ</u> ṁ <u>ɪ</u> u <u>ɪ</u> g	cu <u>ʊ</u> ṁac
du <u>ʊ</u> ṁa	du <u>ʊ</u> ṁ <u>ɪ</u> u <u>ɪ</u> rt	du <u>ʊ</u> ṁ <u>ɪ</u> ar
du <u>ʊ</u> ṁ <u>ɪ</u> ac <u>ɪ</u>	du <u>ʊ</u> ṁ <u>ɪ</u> u <u>ɪ</u> g	du <u>ʊ</u> ṁ <u>ɪ</u> ac <u>ɪ</u>
du <u>ʊ</u> ṁ <u>ɪ</u> at	lu <u>ʊ</u> ṁa	ma <u>ʊ</u> ṁ Cu <u>ʊ</u> ṁail
mi <u>ʊ</u> ṁu <u>ɪ</u> g(a <u>ʊ</u>)	i <u>ʊ</u> ṁ <u>ɪ</u> da	ri <u>ʊ</u> ṁ <u>ɪ</u> ail
u <u>ʊ</u> ṁ <u>ɪ</u> ar	ru <u>ʊ</u> ṁa	u <u>ʊ</u> ṁail
u <u>ʊ</u> ṁ <u>ɪ</u> la	u <u>ʊ</u> ṁ <u>ɪ</u> ac <u>ɪ</u>	u <u>ʊ</u> ṁ <u>ɪ</u> al

սէտարէր	սէտուցիոն	սմա
սմալ	սմալօն	սմլաշտ
սմլար	սմլար	սմլաշտէ

The “u” is short in շուտ, լրստ, տւշտ, (մ.=տւսթ).

70. մ and շ sometimes cause lengthening of o. A fineast ought not to be written because the “o” is not long naturally, and is not pronounced as օ in some places—e.g., օօմնալլ, օօմնութե, թօշնամ, օօմարթ. See list given in § 65. In Dēsi the “o” in these words=ս; and the “o” in յօմամ, յօմատ, &c.,=diphthong “a—ou.”

71. When Շ, or *slender* օ or մ, + a vowel comes immediately after ւ, ո, or ր, the aspirated consonant is silent, but produces the sound of ւ.

ծօնշար	շարշար	շօնշալլ
օ օօմալշ	օօմնշար	ելիշե
թօնշալ	թօնշար	օ թօնշարա
շանշամ	շանշամ	շլանշալ
մնեար	մնշան	մնինշին
տսլիշտն	րնիրշե	
	բելիթեած=բելին	

72. When ւ, սւ or օւ (all short), under tonic accent, is followed by a protected liquid, or by Շ, օ, Շ + a vowel or liquid, the ւ is lengthened to ւ; the “օ” and “ս” are merely broad glides in Desmond. In Dēsi the pronunciation is usually ւ (§ 67).

բնն	բւրծօն	բւրծեան
շւլ	շնն	շլօրծեամ
շոլլ	շլործօն	շւլին

Cuinn	cuin̄eaglač	cuin̄ealač
crusinn	crusige	crusim
cainn	cain̄e	Ó Caibhir
fuinn	fuin̄gleač	fuin̄dealač
fuin̄geall	fuin̄nigeoč	fuil
grinn	grin̄de	im
impris	imprisinn	linn (a pool)
luim	luin̄se	luin̄sealač
Muin̄nealač	Muin̄netaři	nimhe
nimhealač	nuimpr	nuimnce
ruisge	ruin̄de	mac Suibne
roisgealač	timdeall	tin̄n
riompre	ruim	mill

(a) In the following words "oi" is pronounced i:—
 riompr, riomprnt, doimrin (dhing), roisdrinne (fing-e).

(b) The following pronouns are not lengthened except in poetry :—rinn, linn, agairn (accent on second syllable).

73. Protected r never produces a diphthong, but lengthens the preceding vowel.

The following table shows the vowels which are lengthened :—

a is lengthened to á

o	„	„	ó
u	„	„	ú
ea	„	„	á (first caol vowel)
ei	„	„	éi
oi*	„	„	ói
ui*	„	„	úi
ai	„	„	ái

* Note that the other liquids when protected lengthen the "i" in "oi" and "ui" to i. (§ 72).

be <u>ar</u> na	be <u>ar</u> ri	be <u>ar</u> ri <u>ch</u> a
ba <u>ar</u> ri	ba <u>ar</u> ri	ba <u>ar</u> ri <u>ch</u> a
ce <u>ar</u> na <u>th</u>	ce <u>ar</u> ri <u>th</u>	ce <u>ar</u> ri <u>th</u> e
ce <u>ar</u> ri <u>de</u>	ce <u>ar</u> ri <u>da</u>	ce <u>ar</u> ri <u>da</u> im
te <u>ar</u> na	te <u>ar</u> ri	te <u>ar</u> ri <u>de</u>
fo <u>ir</u> ne	fo <u>ir</u> ne <u>ar</u> it	fo <u>ir</u> ri <u>ar</u>
se <u>ar</u> ri <u>far</u> ad	me <u>ir</u> le <u>ad</u> as	me <u>ir</u> le <u>ad</u> as <u>ar</u>
o <u>ir</u> o	o <u>ir</u> o <u>u</u> is	ra <u>ir</u> o <u>u</u> in
ca <u>ar</u> la	ai <u>ir</u> o	ai <u>ir</u> la
u <u>ir</u> la <u>ir</u>	u <u>ir</u> u <u>is</u> te	u <u>ir</u> la <u>ir</u>

toirre = óirre in Munster, but not in Connaught.

74. The *a* and *o* in *tárra* and *tórra* (from *tar*) are long; we have written a *rínead* over the vowels because they are long in Munster and Connaught, and *r* does not usually protect *ri*—*e.g.*, *reárra*, *taírré*, *urra*, *foírré*, &c.

A *rínead* ought not to be written over a vowel that is long by position (especially when long in only one dialect)—*e.g.*, *bario*, *cearrio*, *baarri*, *oiro*, ought not to be written *baarri*, *cearri*, *baarri*, *oiro*, because the genitives of *bario* and *oiro* are *bairri* and *aiiro* (*cf.* *cnoc*, *enuis*; *boirit*, *buirit*; *soirit*, *suirit*, &c.), whilst the genitives of *óir* and *oiro* should be *óiriro*, *oiro* (*cf.* *rróir*, *rróirit*; *uiro*, *uiroin*; *uiro*, *uiroin*; *riiro*, *riiroin*, &c.). Similarly the genitive of *cearrio* is *cearride*, not *cearrithe*. Again, the

“ *a* ” in *ba*rr is short when a termination beginning with a vowel is added—*e.g.*, *ba*rra*is*, *ba*rra, showing that the “ *a* ” is not naturally long in *ba*rr.

A still stronger reason for not writing a *fineadh* on a vowel that is long by position is that this vowel may not be pronounced long in other parts of the country. For example: *u*rláir is pronounced *ú*rláir in Munster, but the “ *u* ” is *not* long in Connaught or Ulster; hence Munster writers ought not to *mark* the “ *u* ” long. It may be well to remark here that the spelling of some of the words given in the preceding lists is slightly different from the way in which the words are usually spelled *at present*. For example: it is now a common practice to omit one of the *n*’s in *tau*nnt, *ca*innt, *mu*inntír, *mu*inntea*li*rd, *clion*nta*c*, *clion*ntui*g*, *ion*nta*li*rb, *con*nta*th*a*li*rt, *ion*nta, &c. This practice ought not to be followed, because “ *t* ” *does not protect single “ n ”*—*e.g.* *clu*intea*li*r, *ca*nta*in*, *ge*innt, *g*reant*a*, &c. The first syllable in *clion*nta, *clion*nta*c*, *mu*inntír, *ion*nta, *con*nta*th*a*li*rt, &c., is pronounced *short* in some places, but this should not furnish writers with an excuse for omitting one of the *n*’s, since the *nn* is the *correct* spelling, and moreover the words are pronounced long in other places.

If every writer is to spell his words in accordance with the pronunciation of his own little district, the inevitable result will be that in a few years instead of having a modern literature we shall have a few hundred parochial scrips and scraps that will be read by no one outside the writer’s own parish.

75. The addition of any inflection beginning with a vowel will hinder the formation of a diphthong, or the lengthening of a vowel.

DIPHTHONG.	NO DIPHTHONG.	DIPHTHONG.
meall	meallaim	meallta
gleann	gleanna	gleannta
gall	gallaib	gallta
caill	caillim	caillte
eprom	epromann	epromta
poll	pollar	pollta
am	amanta	
cam	camaim	camfao
geall	geallaim	geallfao
LONG.	SHORT.	LONG.
gealr	gealraim	gealrta
bealr	bealrra	bealrra
fealr	fealrra	feirrra
luins	luingear	luingreoir
coill	coille	coillte
fill	fillim	fillfao
vinn	vinne	
tonn	tuinne	tonnta

76. The development of a helping vowel (§ 124) will prevent a diphthong, or a long vowel, being produced,

tonncað (=tonnacað); toncað (=tonacað); bot
 (=botas); guim (=guim); luiminið
 (=luiminið); caim (=caim), &c.

77. A diphthong cannot be developed immediately beside a long vowel.

Diábal, bláðain, fiáðfar, fiáðain, tiaṁdair.

N.B.—The *i* of *ia* is always long, = *i*.

78. A long vowel sound at the end of a word is usually shortened by the addition of a grammatical inflection beginning with a consonant.

<u>mé</u> , <u>mire</u>	<u>tlíše</u> , <u>tlíšte</u>
<u>cú</u> , <u>cúra</u>	<u>rcéalurðe</u> , <u>rcéalurðte</u>
<u>ré</u> , <u>reírean</u>	<u>cpiorturðe</u> , <u>cpiorturðte</u>
<u>ri</u> , <u>ríre</u>	<u>rlíše</u> , <u>rlíšte</u>
<u>ni</u> , <u>neíte</u>	<u>cpiorðe</u> , <u>cpiorðte</u>

Likewise with the verbal adjectives of verbs ending in *íš* : *baílís̄te*, *malluís̄te*, &c.

CHAPTER X.

Digraphs.

79. We have already shown in Chapter VIII. how glides are formed, and we have also explained why it is not necessary to write the glides in English, whilst it is necessary to do so in Irish ; consequently there are a large number of digraphs in Irish, for it is frequently necessary to join a slender consonant to a broad vowel, and *vice versa*. The digraphs used in Modern Irish are *eá*, *eo*, *iú*, *áí*, *úí*, *ae*, *ái*, *ia*, *io*, *óí*, *úí*, *eá*, *ái*, *iu*, and *eí*. If one of the vowels of the digraph carries a *rhineáð*—*e.g.*, *ái*, *iu*, *óí*, &c., there is no difficulty in recognising which is the vowel and which the glide ; but when there is not a *rhineáð* the matter is not quite so easy—*e.g.*, in

tion, “o” is the vowel and “i” the glide, whilst in *pior*, “i” is the vowel and “o” the glide.

80. Before dealing with the sounds of the digraphs and trigraphs in detail it is well to give some drill exercises in joining a slender consonant to a broad vowel, and *vice versa*.

Examples similar to the following should be frequently written on the blackboard by the teacher.

The glides are printed in small type, and the student is not to pronounce them. As previously explained their sole function is to indicate the broadness or slenderness of the consonants.

81. (1) ō	(2) ō	(3) ō
ōō	ōō	ōō
ōz	ōR	ōeō
ceō	ōeō	ōR
ōiō	ōiō	ōiō
ōōz	ōōR	ōōR
ceōz	ōeōR	ōeōR
ōōiō	ōōiō	ōōiō
ceōiō	ōeōiō	ōeōiō
(4) ū	(5) ū	(6) ū
zū	ūl	ū
ūs	ūō	ūeō
zūs	ūl	ūl
ūis	ūeō	ūeōl
zūis	ūeōl	ūeōl
zūis	ūeōiō	ūeōiō
zūise	ūeōiōtā	ūeōiōtā

(7) ə	(8) ən	(9) ər
nō	ənn	əra
ōn	ənn	ərə
nōn	ənn	ərədə
neōn	ənn	ərədər
nōn	ənn	ərədədəl
neōn	ənn	ərədədələct
nōnōn	ənn	ərədədələct
nōnōnōn	ənn	ərədədələct

e.ə.

82. It has been already pointed out in § 12 that there is no single character to represent the first or low ə vowel. The long sound of this vowel is heard in the words “*father*,” “*rather*” “*farther*,” as pronounced by country people. The position and shape of the tongue necessary for the production of this vowel have been already described. The digraphs eə and əi denote the short sound of this vowel when there are no disturbing influences due to the consonants. eə is preceded by a slender consonant and followed by a broad one, whilst əi is preceded by a broad consonant and followed by a slender one.

beən	ceətə	feərɪ	peətə
ceəlɪc	meər	neərɪt	ʒneəmə
zeətə	meəla	zeəl	ʒreədə
zeərɪrəd	leət	feərɪlɪə	ʒreəl
leər	peətə	feərɪ	ceərə
leərə	zeən	feərə	zeəlt
leən			

83. In the following cases disturbing influences exist :—

(a) *eə*, accented, and in first syllable, followed by a protected liquid, or by *v*, *m*, and a vowel or liquid is pronounced like *ou* in “house.” *m* produces a nasal diphthong (§ 14).

peəθəc	teəθər	meəθər
teəm̄nəc̄t	cleaṁnər	ḡeəm̄nər
ceann	peann	ḡleann
ḡeall	meall	ceann̄tər

For a long list of words refer to § 60 also to § 75.

(b) When *not in first syllable*, *eə* followed by *v*, *m*, &c., = *u*.

ouilleaθər	laeteam̄ail	plaiteam̄ail
b̄iteam̄nāc̄	cp̄oit̄deam̄ail	b̄p̄iteam̄nār

For longer list refer to § 62.

(c) When *eə* accented is followed by the broad gutturals *c*, *g*, *ng* (the *ng* not being final—Munster), the *e* is a mere glide and the *ə*, *if the eə be initial*, gets the sound of the first *a* in “capall,” otherwise it gets a slightly flatter sound (Ulster, Munster, and Connaught).

eəḡla	eəḡal	eaḡlər
eəḡal̄re	eəḡal̄r	teac̄t̄al̄re
teəḡ	ceac̄t	cp̄eac̄
beac̄	teac̄t	im̄teac̄t
reac̄ain	teanḡa	reac̄t
rc̄eac̄	ceanḡal̄	rp̄eaḡra

(d) *beaṁ=bēoṁ*, *reac̄ar=reočar* (*i.e.*, *Seac̄*)=*reoc̄ar* (*eo* in *weoč* § 100 (a)),
In *beaṁ* (C. *bēav*), “*e*” is the vowel, and “*ə*” the glide; *eal̄a* = *al̄a*, *eal̄aōa* = *al̄ai*.

(e) $e\Delta = i$ + broad glide in: $in\acute{g}e\acute{a}n$,* $\acute{v}o\acute{u}l\acute{g}e\acute{a}r$, $\acute{v}a\acute{r}t\acute{c}e\acute{a}r$, $in\acute{b}e\acute{a}r$, $co\acute{t}c\acute{e}a\acute{n}n(t\Delta)$. Refer to § 71.

84. $e\Delta$ (*unaccented*). The e is a glide, and the $\Delta =$ the *second* Δ in “*capall*” (Ulster, Munster and Connaught).

$\acute{a}i\acute{r}te\acute{a}r$	$\acute{r}e\acute{r}e\acute{a}n$	$\acute{r}e\acute{r}e\acute{a}nna$
$\acute{c}a\acute{r}t\acute{c}e\acute{a}n\acute{n}$	$\acute{a}i\acute{ng}e\acute{a}l$	$\acute{c}a\acute{r}t\acute{c}e\acute{a}r$
$\acute{r}a\acute{i}r\acute{c}e\acute{a}n\acute{n}a$	$\acute{a}i\acute{te}\acute{a}c\acute{a}$	$\acute{r}i\acute{ll}e\acute{a}r$

$\Delta 1.$

85. Except in the cases mentioned below, $\Delta 1$, accented, has the short sound of the first *caot* vowel, preceded by a broad consonant and, followed by a slender one (Ulster, Munster, and Connaught).

$\acute{a}i\acute{g}n\acute{e}a\acute{d}\acute{o}$	$\acute{a}i\acute{r}$	$\acute{a}i\acute{t}$
$\acute{a}i\acute{t}e\acute{a}r$	$\acute{a}i\acute{nn}m$	$\acute{a}i\acute{r}te\acute{a}r$
$\acute{r}a\acute{i}c$	$\acute{r}a\acute{i}r$	$\acute{a}i\acute{b}i\acute{c}$
$\acute{r}a\acute{i}c$	$\acute{a}i\acute{nn}n\acute{r}i$	$\acute{r}a\acute{i}n\acute{g}e\acute{a}n$
$\acute{a}i\acute{ng}e\acute{a}l$	$\acute{a}i\acute{r}c$	$\acute{r}a\acute{i}r\acute{c}e$

(a) In Ulster, Munster, and Connaught $\Delta 1 = e$ in $\acute{a}i\acute{r}$, $\acute{a}i\acute{g}e$, $\acute{a}i\acute{c}i$; (and in $\acute{r}a\acute{i}r$ in Munster and Connaught).

(b) In Ulster $\Delta 1$ in the following words := “*e*” in “*error*,” “*enter*”: $\acute{a}i\acute{r}e$, $\acute{r}a\acute{i}r$, $\acute{a}i\acute{ng}e\acute{a}r$, $\acute{b}a\acute{i}l$, $\acute{a}i\acute{nn}m$, $\acute{a}i\acute{c}n\acute{e}$, $\acute{a}i\acute{m}r\acute{r}i$, $\acute{c}a\acute{i}n\acute{c}$ (Craig).

* In these words it is not really the $e\Delta$ which = i , but the “*helping vowel*” (§ 124) which develops between the two consonants; thus— $\acute{v}o\acute{u}l\acute{g}e\acute{a}r$, $in\acute{g}e\acute{a}n$, $\acute{v}a\acute{r}t\acute{c}e\acute{a}r$, &c. The *helping vowel* is lengthened by the absorbed silent consonant, and the $e\Delta$ is really the broad glide.

(c) In the following words “*a*” is a mere glide, and “*i*” is the vowel in Munster:—

baín, laigse, fáine, glaíre, gláine, caíme aghaibh.

ai=i in caínn, gáill, baill, vaill. Refer to § 67 (c).

86. *ai* following a labial (b, p, m, f), or a guttural gets the sound of the first *a* in capall, and the “*i*” is a mere glide.

bail	blaír	bainne
baile	caibíról	cairdeamh
caíre	caíreal	cairmiúrt
cairpriúseácl	fáiríe	fáirpriúse
fáirpriúng	flaít*	flaítear*
fáitcear	gáiríod	gáirce
gáillim	maír	maírs
maidin	maíde	maírb
maireamhail	maít*	maítear*
pairír	pairte	caít*

87. *ai* followed by a protected liquid or by Ó, Ó, v+a vowel or liquid is pronounced i= “i” in “high.”

aiśnearf	laigín	aiśne
maisghean	raisbhír	caisg
aiṁriúr	caill	cainnt
baintreac	rainn	gáinne

For longer list of words refer to § 67.

(a) In Ulster *ai* followed by t or Ó=i.

(b) In Desmond, *ai*=i in raióthm, raiśeas, claireamh. raióthír and raióthrearf=sever and seviruss.

In Dési raióthír =sir.

* In Desmond these are pronounced flaít, flaítear, maít, caít. See §138.

88. *AI*, UNACCENTED : *a* is a glide, and *i* the vowel (in Ulster, Munster and Connaught).

o <u>bl</u> air	co <u>n</u> naic	fe <u>a</u> thair
ca <u>ra</u> ill	la <u>b</u> air	le <u>a</u> thair
ro <u>ca</u> ill	lo <u>b</u> hair	re <u>a</u> thair

III.

89. In this digraph the “*u*” is always the glide and the “*i*” the vowel (in Connaught and Munster).

bu <u>il</u> e	bu <u>il</u> le	cl <u>ui</u> s
cu <u>ir</u> le	cu <u>in</u> ic	cu <u>il</u> m
cu <u>ir</u> o	cu <u>in</u> é ^c e	cu <u>ir</u>
fu <u>il</u>	fu <u>in</u> neos	fu <u>il</u> o
fu <u>ir</u> t	fu <u>ir</u> lm	fu <u>ir</u> e
tu <u>in</u>	tu <u>ir</u> l	tu <u>ir</u> l ^c in
tu <u>il</u> eann	tu <u>ir</u> l ^c e	tu <u>ir</u> ne
fu <u>ir</u> b	fu <u>in</u> e	fu <u>ir</u> t
fu <u>ir</u> d	fu <u>ir</u> t	fu <u>ir</u> ce

(a) In Ulster “*u*” of the digraph “*ui*” is often the vowel, and “*i*” the glide : muinntir, fuinneos, fuinnreos, fuireos, cuiro, cuirle, buildeal, buinim, &c. In the following words “*i*” is the vowel: uirce, uils, tuile, tuirlm, fuirbe, fuine, cuinne, cluinn, tuil, tuilleos, &c. (Craig).

90. When *ui* is followed by a protected liquid, or by *ñ*, *m*, *š*, *ó*, + a vowel or liquid, the “*u*” remains a mere glide, but the “*i*” is lengthened to *í*.

mu <u>in</u> neac	bu <u>ir</u> de	cl <u>ui</u> g ^e
du <u>ir</u> lm	fu <u>ir</u> g ^e	fu <u>ir</u> m
lu <u>ir</u> beanna	fu <u>ir</u> de	lu <u>ir</u> g ^e

buιðean	þuιðeas	þuιðeas
buιðe	muιnntir	muιnnteoS
cuimhe	cpioituir	rcéaluir

For longer list refer to § 72.

The “i” of “ui” is short in rcéaluir, cpioituir, &c., the t not being a vowel or liquid.

(a)	buιðeas = baoS	} Munster.
	buιðeas=r=baoS=r	

ΔmuιS=Δmuι in Connaught, but Δmu in Munster.
(Second syllable stressed in both cases).

10.

91. In the digraph 10, when under tonic accent, “i” is the vowel, o the glide, except in the cases mentioned below (Ulster, Munster, Connaught) :—

Siolla	fionna	Sionainn
cpior	lior	rior
rior	bior	miorn
Siota	tiocair	pionna
riortat		

riolla=r i O iia.

92. When 10, under tonic accent, is followed by a labial or a guttural, the “i” becomes a glide, and “o” the vowel (Ulster, Munster, Connaught).

liobair	liobairnaS	rioc
riopa	rioc	iomairne
liom	riocet	riocet
tiocfaon	tiobhair	tiocair
riob	glioSair	

Also biolar and (f)biolar.

Siocair=glioSair.

93. *io*, under tonic accent, followed by a protected liquid = *iú* in Desmond, and *ou* in Dēsi.

iomrais	pionn	iomáir
ionntaois	cionntuis	ionnsa (= úna)
ionnraic	(ór)cionn	þionnra

Refer to § 66.

94. *ioð* and *ioð* = *i* + “o” glide (Connaught and Munster).

ioðna	tiioðlaic	ioðnaidit
ioðal	tiioðlaicair	tiioðlaicair
tiioðla	tiioðair	tiioð
tiioðla	tiioð	tiioðlaic

The “*i*” is naturally long in *tiioðlaic* and *tiioðlaicair*.

95. In *io* UNSTRESSED, “*i*” is the vowel and “*o*” the glide—*e.g.*, *cioctóis*, *tiocatós*, *rcioból*, *tiionól*, *iomáinurðe*, *giobrðaic*, &c. *Tiomáin*=*tomáin* (*i.e.*, broad *t*).

ionas = *meas* (old Ir. *inás*) ; *cionnuir* = *conuir* (*cá* + *ionnuir*).

Oi.

96. The digraph *oi* has three distinct sounds, viz. :—

- (1) *o* followed by a slender consonant.
- (2) *i* preceded by a broad consonant.
- (3) *e* preceded by a broad consonant.

It is very difficult to formulate definite rules to direct the student which pronunciation is to be given in a particular case. The following, however, may be of some assistance :—

(a) After gutturals (including *t*), or when followed by

two different consonants (one *may* be silent owing to aspiration) the pronunciation is generally o.

rcot	coifae	coif	coifit
tot	foirbhe	coitcheann	coitchear
toir	foitbhir	coitbhir	boitc

(b) When followed by r or another consonant and slender vowel the sound is usually i in Munster, but in Connaught the pronunciation is e in almost all cases, excepting rule (a).

foineann	coir	oir	foirneann
coinne	foiris	foineann	oide
toir	oileamaint	foir	foimur

(c) In many words rules (a) and (b) will conflict, the pronunciation is then variable. In the following list the letters in brackets give the sound of the oɪ :—

soile (o or i)	coirole (i, e)	coirbhe (i)
oiris (o, e)	soiro (i, e)	coice (o, e)
troir (o, e)	troir (i)	stoine (i)
coirceann (e)	coir (i)	foitcheas (o)
toit (o, e)	coitte (i)	boitche (o)
boir (o)	boirle (e)	coirceim (i)
oirhead (i, e)	oirbe (e)	foim (e); C
foitcin (o)	coirce (o)	foim (i); M

97. oɪ followed by a protected liquid = i in Desmond, but i in Dēsi.

coill coimrīs foimpe cloinn moill

Refer to § 72.

(a) *oi* = ī, in *poiñnt*, *voiñmín*,* *poiñne*, *poiñtio*, *teac-oiðle*, *coicðiðear*.

98. *oið* and *oið* (not final)=í (usually).

<i>clioiðe</i>	<i>oiðe</i>	<i>oiðea</i>
<i>ðoiðe</i>	<i>iftoiðe</i>	<i>gjoiðe</i>

99. *oi* UNSTRESSED = unstressed e, or i.

<i>oileán</i>	<i>oileamhaint</i>	<i>oileamhnað</i>
<i>oiðeaðar</i> (§ 52 (4))	<i>oileaðtar</i>	

eo

100. In this digraph the “o” is *always* the vowel, and, except in a very small number of words, gets its long sound—*i.e.*, ó (except in Ulster). The e is a very audible glide (resembling the English sound of “y”). The “e” is not heard when initial, or when it follows r. In Ulster “e” is likewise the glide, but the “o” = “o” in “*lord*,” “*adorn*,” &c. (§ 12 (c)).

<i>ceo</i>	<i>beo</i>	<i>teo</i>
<i>œeo</i>	<i>œoþa</i>	<i>œoðan</i>
<i>eoláð</i>	<i>reoð</i>	<i>ceol</i>
<i>reol</i>	<i>œoþ</i>	<i>reomþa</i>
<i>œoþa</i>	<i>leoþ</i>	<i>œuþeoð</i>
<i>œuþeoð</i>	<i>eoð</i>	<i>geoðað</i>

(a) The “o” is short in *œeoð*, *eoláð*, *reoð*, and in Connaught, *reomþa*. As there are very few words in which the digraph eo is pronounced short, it is not necessary to mark the “o” long.

* In Desmond ðn and ñn often produce the sound of ñ—*e.g.*, *Suñne*=*Suñge*; *voiñmín*, quasi *voiñmñ*=*dhing*; *aiñni*=*ingi*; *gaiñni*=*gñngi*.

111.

101. In this digraph the “i” is always a glide, and “u” in the vowel; so that its sound is simply u (short) preceded by a slender consonant (Ulster, Munster and Connaught).

piuc	piucád	piucáim
piucá	piucád	piucáim
impiu	{pr. inpiu, m.} {pr. inpiú, C.}	Siubhán

AO.

102. This digraph has simply the sound of é preceded and followed by a broad consonant. After labials the sound resembles “wé.”

aoí	baoí	aoínaí
baoí	caoí	raoí
raoí	baot	caoí
maoí	baogáil (=baoí)	maoí
raoibháir (=raoí)	aoí	raoí
baaoí	caoí	raoítaí
aoí	aoínaí	aoíta
aoí	raoí	laog
baot	caoí	caoínaí

but caoínaí=cuíre.

In Ulster ao is pronounced like ö in German, but ú is also frequently heard.

eÁ.

103. This digraph has not quite so open a sound as the “á” in “lán,” “bán,” &c., nor so flat a sound as

the “ a ” in *Maggie* (*i.e.*, the long sound of the first *caot* vowel, § 12 (*a*)). The “ e ” shows that the preceding consonant must be slender.

ríleán	oileán	milteán
círeán	cáirleán	cineál
milteán (§ 144)	Seán	
coimeád=cimád (§ 12).		

104. When eá is followed by ó or ɔ it is pronounced á (§ 12) or ə.

briéágs	briéágsctáct	meáðon
meáðctáint	rpleáðcár	cneadó

éá or eu.

105. Both these digraphs represent the same sound, and the first one (*i.e.*, éá) has been adopted by the Gaelic League as it represents the sound of the digraph in Connaught and in Ulster—viz., e followed by a broad glide; and as eu does not denote the Munster sound better than éá, éá should be accepted as the standard spelling.

(a) In Munster the sound is generally i-eá—*i.e.*, the long sound of i followed by the sound of eá in rpeáir, téan, bén, &c. There is practically *equal stress* on the two vowels i-eá.

méáir	réáir	téar
éátoráct	téan	éátoran
réáir	béar	briéan

(b) Before gutturals, labials, and t, the sound varies between i-eá and i-á (second á in capall), while there

is a tendency to put the tonic accent on the second vowel.

rceal	réac	éal
bréag		Séamair
Éamonn (Eamonn); often pronounced yamón.		

In réag and céad the stress on the second vowel is very marked.

(c) When grammatical inflections are added the sound usually = é—e.g., méar (= m-i-ear), but méaranna (= m-e-aránná), also spelled méireanna réaorfað (= ré-tað), &c.

æe.

106. *æe*=é preceded by a broad consonant; as the e in this digraph is always long it is unnecessary to write a rínead on it.

læ	træen	læðeal
lætce	læðiñis(e) (C.)	lætuiñn (m.)
læðealac (læðaíac)		æp (broad p)

eí.

107. In Modern Irish the vowel e occurs only at the end of words—e.g., baile, mé, tíle, réamhróis, &c.: in all other positions the digraph eí is used instead of é, and eí instead of e. The normal sounds of eí and eí are exactly those of é and e respectively (§ 12, c, d, e).

WHEN eí (STRESSED) IS FOLLOWED BY ò, ñ, v, + a vowel or liquid; or by a protected liquid THE DIPHTHONG

Ei is produced (§ 68). In Dēsi ṁ, in addition to the above, produces this diphthong.

eithean	feirón	leigear
leigearfad	meirón	meirón
meirónfad	éiblin	éiblin
theimhealr	seimhlíead	

For longer list refer to § 68.

108. In the following words eɪ is pronounced “i” in Munster.

deifir	deinealr	teine
neis	rmeis	rmeisin
feircint	sein	meicil
deitnealr	meirnead	feitneam
teinb=línb or tenb.		

leigint=lígint or leogaint (eo short, § 100 (a)).

(a) In Ulster eɪ=ɪ in the following words : meirce, gneim, eile beirr, ceitne, leigim, theimhealr, seimhlíead (Craig).

109. In the following words “i” is pronounced like “e,” in Munster :—

titir (=leitir), titirfad, titreafad, tinealr, file.

1Δ.

110. In the digraph 1Δ, 1 is always the stressed vowel, and gets the full sound of i (§ 12), whilst the a is always unstressed, and consequently equals the second a in “capall.” (M. U. & C.).

piat	ciatl	cpiall
piatn	cpian	piatn
piatn	ciato	ciato
piatp	piatm	ciatm
oia	biat	tiatn

(a) Oia (used with luain, mairt, &c.) = Oé.

(b) In the phrase "oia beata-rá," oia = oé.

(c) Cia is pronounced (and now usually written) cé.

Ua.

111. In this digraph, as in the last, both vowels are distinctly heard, but "u" gets the stress of the voice, and has its long sound—viz., ū; a has its unstressed value (M. U. and C.).

cuatn	guat	fuatp
ruatp	anuatp	luatc
luatc	fuatct	uaatp
ctuatp	uaatctp	buatctall
cuatc	rcuatb	cuatlap
buatct		

(a) Ua in surnames = O (ū in Kerry, sometimes):
ua Óálat.

(b) In Munster ua in the words nuatp and nuatct is pronounced o: bfuil aon rcéat nuatp (=nō) aGat?

112. The digraphs ai, ei, oí, ió, úi, and iú present no difficulty as the vowel carrying the rimeatp always gets its full long value, and the other vowel is a mere glide.

CHAPTER XI.

Trigraphs.

113. The following trigraphs are employed in Modern Irish—viz., eái, eai, iai, uaí, eoi, uai, aeí, and uíó.

eái.

114. This trigraph is employed to denote the long sound of the first caoí vowel—*i.e.*, the “a” in “Maggie” (§ 12). As the “e” and “i” shew, it is both preceded and followed by a slender consonant.

riéáin (riéagáin)	caírteáin	oíleáin
cínteáin	círeáin	míleáin
miúréáin (§ 144)	Seáin (Seágáin)	

eai.

115. This trigraph represents the short sound of the previous one. It differs from ea and ai (both of which also represent this sound) in the fact that it is both preceded and followed by a slender consonant. It occurs in very few words.

Sealtríre, meaig, teair (gen. of teair, lit. form=teair); eairc (gen. of eairc), reaici (gen. of reac).

iai.

116. In this combination the first “i” has its full value of i, whilst the second “i” has its unstressed

value. The only function of the α seems to be to denote in writing the separation of the two distinct sounds of “i.”

riəin

riəin

riəin

riəin

riəin

(a) In Munster, τ iaɪð, and all the phrases got from this word, are usually pronounced τ i-eʒ—e.g., i n*τ*iaɪð = i ni-eʒ.

uə1.

117. The sound of this trigraph is usually “ \bar{u} -i,” the i getting its unstressed value; but the sound “ \bar{u} -e” is also heard.

cuəin

cuəin

cuəin

uəin

uəin

uəin

(a) In Ulster and Connaught u α i followed by τ or ξ is pronounced \bar{u} -i (like “ewy” in “dewy”). In Munster the i would not be usually lengthened in such a case, but the τ or ξ would be sounded as τ .

cuəinð, uəiʒ, uəinð, uəinð, cuəinð.

(b) In the words τ muəin, τ muəinte, τ muəinim, &c., the u α i = u i (u being a mere glide). They are now usually written τ maəin, τ maəinte, &c.

eə1.

118. This trigraph in Connaught and Munster has always the sound of \bar{o} preceded and followed by a

slender consonant. The “e” glide is very marked, except when it is initial or follows *r*.

In Ulster *eoɪ* is pronounced like the “o” in “*lord*,” “*adorn*,” &c., preceded and followed by a slender consonant.

beoɪr	feoɪr	ceoɪr
feoɪr	neoɪn	inneoɪn
æeoɪr	gæeoɪr	gæuueoɪs
əlɪrəeoɪs	ʃeoɪr	θɪeoɪr

ΔOɪ.

119. This trigraph gets the sound of *i*, preceded by a broad consonant, in Connaught and Munster. After a labial the sound is like “wee.”

In Ulster, the sound is that of *ao* in that province (viz., German ö) followed by a slender consonant.

ṛcaoɪr	caoɪr	ṛcaoiriən
aoɪr	aoiñe	aoiře
caaoiñe	caoiñe	caoim
cačaoiř	maoɪr	gaoiče
ṛaoiřrē	caoiřrē	aoiřrē

120. In Munster, *aoɪ* in the following words = *é*, preceded by a broad consonant.

naoɪ	caoɪ	ṛaoiřealṁ
naoim	ṛaoɪ (slender <i>r</i>)	ṛaoɪ
caoɪ		

111.

121. This trigraph = ă preceded and followed by a slender consonant (Connaught, Ulster and Munster).

r̄t̄iəri
s̄iəri

s̄iəri
c̄iəri

s̄iəri
r̄iəri

Δει.

122. This *trigraph* occurs in only one or two words—*e.g.*, æri (= é + slender r̄), the gen. of ær̄ (broad r̄).

UÍO.

123. This trigraph has been introduced into Irish writing only very recently. The Literary spelling of this trigraph is ȝai (ȝoi being employed later). The sound is i preceded by a broad consonant (§ 71). The final i is broad in Desmond (hence the spelling uío), but slender everywhere else, consequently the literary spelling ȝai had better be retained.

It may not be out of place to mention here that the termination -ȝai is employed to form verbal nouns from many verbs expressing sounds made by the mouth and speech organs; also from verbs expressing sudden actions.

ȝlamȝai	r̄nəȝȝai
feaoȝȝai	r̄muȝȝai
ȝc̄reaoȝȝai	c̄abȝȝai
ȝuȝai	b̄jaeȝȝai
ȝr̄aȝȝai	ȝr̄anntȝȝai
ȝoȝai	ȝl̄aȝȝai

CHAPTER XII.

Combination of the Consonants.

THE HELPING VOWEL.

124. There are certain combinations of consonants which do not coalesce, so that a short vowel (broad or slender, according as the consonants are broad or slender) must be pronounced between them.

The following are the combinations which do not coalesce :—

cn	nč	nň	ňň
čs	čm	ňň	ňň
ňň	ňs	ňn	ňm
ňm	ňč	nm	čn
čň	ňň		
ſorim (=ſorom)	ſolm (=ſolom)	ſeařiš (ſeařiš)	
ſauřim (=ſauřim)	ſuřim (=ſuřim)	ſeřiš (=ſeřiš)	
ořim	ářim	Cořimac	
aiňm	cařin	cořin	
ſořin	ářba	bořb	
řeařiš	řeřiš	řeařiš	
řeřiře	čnec	čneřeř	
ſnó	bařb	Đonnčař	
ſořča	mařb	aične	
ářmuřař* (=ářmuř)	aiřgeař	mařgař	

* Ářmuřař before the words iné, and ařmuř is always pronounced ařný, this spelling might be adopted with advantage.

125. There is always a helping vowel between *p* and *n* when the *n* is final—*e.g.*, *coŋn*, *caŋn*, *toŋn*, &c.; but when the *n* is not final the helping vowel does not usually occur. In this case the *p* is *protected*, and the preceding vowel is lengthened—*e.g.*, *teəŋna*, *teəŋna*, *caŋnað*, &c. See § 73.

126. A very short helping vowel is heard between all the consonants and slender *p*: *cpé*, *bpreadʒ*, *bpur*, *cpior*, *tpi*, *bpneab*, *bpnian*, *bpnear*, *bpnreos*.

127. In Munster the termination (*ta* or *te*) of the verbal adjective (past participle) is often joined to the stem in verbs of the first conjugation ending in *c*, *ſ*, *t*, and *p*, by means of a helping vowel. The helping vowel in these cases is invariably slender.

The reason for this peculiarity is that the verbal adjective in these cases is formed on analogy with verbs belonging to the second conjugation.

<i>at̪ta</i> (= <i>at̪uit̪e</i>)	<i>ceap̪ta</i> (= <i>ceap̪uit̪e</i>)
<i>meaṛcta</i> (= <i>meaṛguite</i>)	<i>taȝ̪ta</i> (= <i>taȝ̪uite</i>)
<i>neɑṛcta</i>	<i>páirct̪e</i>
<i>tač̪cta</i>	<i>bač̪ta</i>
<i>ſlač̪cta</i>	<i>teaȝ̪ta</i>

The “*u*,” which we have written with the helping vowel “*i*,” is a mere glide.

(a) There is usually no helping vowel in *taȝ̪ta* and *taȝ̪cta*, but there is in *ceap̪ta* (usually spelled *ceap̪uit̪e*).

128. In the following combinations one of the consonants is absorbed by the other, and a single con-

sonantal sound results. This must not be confounded with *eclipsis*, which happens only to the initial consonant of a word.

$\tau\mathbf{n} = \mathbf{nn}$: *céatna*, *Séatna*, *marone*.

$\tau\mathbf{l} = \mathbf{ll}$: *cotlað*, *cotlaim*, *fórlað*, *florlað*.

$\mathbf{l}n = \mathbf{ll}$: *olna*, *colna*, *áilne*, *áilneadct*.

$\mathbf{n}gn = \mathbf{n}$: *congnam*, *iongná*.

$\mathbf{l}ng = \mathbf{l}$ or \mathbf{n} : *Cuailenge* (in Co. Meath), pr. *cuaile* or *cuaine*.

129. When a word ends in τ , the τ is silent before an inflection beginning with τ —*e.g.*, *crairte*, *crairtear*, *céatna*, *taruittear*, *goirte*, *dearbhánta*, *réittear*, *rméitte*, *tróittear*.

130. In Ulster, \mathbf{v} or \mathbf{m} final following a liquid (or vowel) in monosyllables is silent, but it lengthens the helping vowel to \mathbf{u} : *tarv* (*tarvú*), *teanv* (*teanvú*), *gárv* (*gárvú*), *marv* (*marvú*), *reavr* (*reavrú*), *lám* (*lá-ú*), *cnám* (*cná-ú*), *rlíav* (*rlí-ú*).

ASSIMILATION OF \mathbf{l} AND \mathbf{n} .

131. In Munster when \mathbf{l} and \mathbf{n} are followed by \mathbf{r} , they are usually assimilated and become silent, but, nevertheless, a diphthong is developed in the preceding vowel.

rcanníram (= *rcávraam* or *rcávn-ram*).

neallíram (= *nealvram* or *neá-ram*).

baipriosgáin (= *baiprion*).

neallíramas (= *nealvramas*).

baantam (= *baantam*).

bráonrað (= *bráonrað*).

n̄s.

132. As already explained the combination n̄s in such words tons, lings, reans, &c., is a simple consonantal sound, and should therefore be represented by a single character. In the following words, however, n̄s does not get its ordinary sound:—tān̄sār (=tānār in Munster, tānāsār in Connaught); ion̄sna (M.=úna, C.=iōna); ion̄sāntār (M.=úntār, C.=iōntār); ion̄sāntāc (M.=úntāc, C.=iōntāc); fāirring (Des.=fāirreag or fāirring); congnām (=cúnām); congnāntāc (=cúnntāc); tārrāing (Des.=tārrīag, tārrīac); át̄cūin̄sim (=át̄cūin̄im); tārrīing (Des.=tārrīig).

133. In Ulster when a word ends in “n” and the following word begins with o, the o is pronounced n.

əon əuine is pronounced əon nuine

rean-əuine „ „ „ rean-nuine

əon əeop „ „ „ əon neop

rc, rp, and rt.

134. C, p, and t are always voiced (*i.e.*, are pronounced s, b, v) after r, except when they are final. The student may convince himself of this by placing the forefinger on the pharynx while pronouncing such words as:—rcéal, rtéal, rpárlán, &c., or the words school (r̄súl), speak (rbic), &c. The vocal chords will be felt to vibrate for the consonant after r.

As, however, rc, rp, rt is the usual* spelling, as no

* Except in the case of r̄s, which for some time has been the accepted spelling. As, however, ro and rb have never been usual it is illogical to insist on retaining r̄s, while rejecting rb and ro.

mistake can possibly arise by using them, (for the consonant after *r* can be kept unvoiced only by a strong effort), and as they have been adopted as the standard spelling in "The Irish Text Society's Dictionary," it is better to let them stand, than to alter them to *rg*, *rb*, *ro*.

Mn and Cn.

135. In Connaught and Ulster the combinations *mn* and *cn* are always pronounced *mp* and *cp*.

<i>mná</i>	is pronounced in Connaught and Ulster <i>mpá</i>		
<i>cnoc</i>	„	„	<i>cpoc</i>
<i>cnó</i>	„	„	<i>cpó</i>
<i>cnáṁ</i>	„	„	<i>cpáṁ</i>

Effects of the sound of *n*.

136. The various aspirated consonants, which get the sound of *n*—viz., *t*, *ɾ*, *f* in terminations of verbs, and slender *c*, unvoice* the consonant beside them—*i.e.*, they change the sound of *b* into that of *p*, *v* (*b*, *m*) into *f*, *g* into *c*, and *o* into *t*; they also unvoice the liquids—*e.g.*, *naomh* is pronounced *naov*, but if *-ta* be added, the *t* (= *n*) unvoices the *m*, and *naomhta* is pronounced *naofa*.

gaothmair (= *gaofar*).

teabta (= *teapra*).

tíomhá (= *tíofa*).

deirbhíún (= *deufe-fún*).

* When we say that a letter is *unvoiced*, we mean that the vocal chords *do not vibrate* for its production, and consequently the corresponding voiceless letter is the result. See § 16.

τάμτας (=τάρτας). πάστραο* (=πάσαρο).

πειτεασ (=πειτεασ). πεπιοθραο (=πεπιοφραο).

πεπιοθτα (=πεπιοφα).

187. In such words as τηι, τηοις, πλεαρ, &c., the liquids are voiced; but they are *not voiced* in α τηι, α τηοις, α πλεαρ, αιτηισ, &c.

188. A peculiar feature of DESMOND Irish is that the letters which get the sound of *n* suppress the *slender* vowels beside them, provided the slender vowel is part of a digraph or trigraph—*e.g.*, μαιτ is pronounced ματ, and consequently the plural form μαιτε is pronounced ματα, οαιτ = οατ, πλαιτ = πλατ, πλαιτεαρ = πλαταρ, οηοιτεασ = οηοτασ, οιοιτεαιι = οοταιι, οιιτεαιι = οιιτοι, † οα πιιτεασ† = οατασ.

Αταιη is pronounced αιτηη.

These words ought not to be spelled as they are pronounced in Desmond, because the Desmond pronunciation of these words is very different from that of the rest of the country.

Eclipsis.

189. Eclipsis is the term used in Irish Grammar to denote the suppression of the sound of certain Irish consonants (when initial) by prefixing others; both, consonants are *written*, but only the first—*i.e.*, the

* It is *only* when the π is sounded as *h* that it unvoices the preceding consonant.

† The sound of *h* is independent of the law Καοι λε Καοι. See § 49.

‡ The literary spelling is οα πιιτο—*i.e.*, slender ο; but the ο is broad in both Munster and Ulster.

eclipsing one, is pronounced—*e.g.*, *scapall* is pronounced *gapall*.

p	is eclipsed by	b
c	„	v
t	„	z
r	„	b
v	„	m
o	„	n
s	„	nz (only n is written.)

140. In the Table of Consonants given in Chapter V. the letters p, t, and c occur in the first column, under the heading “Voiceless Stops,” whilst b, v, and z are found in the second column—the “Voiced Stops.” r occurs in the third column under the heading “Voiceless Spirants,” while o is in the fourth column—“Voiced Spirants.”

The eclipsing letters for b, v, and z (viz., m, n, nz) all occur in the fifth column—the “Nasal Liquids.”

141. Eclipsis may, therefore, be more scientifically defined as “The voicing of the initial consonant of an Irish word, if it be voiceless, or the nasalising of it, if it be already voiced.”

142. It has been already pointed out in the Irish Grammar that the letter “r” cannot be eclipsed—a fact that is still questioned by some writers. A glance at the Table of Consonants will show that there is a gap in column 4, where the sound of “z,”—*i.e.*, the voiced sound of “r,” should occur. The voiced sound of “r”

does not occur in Irish, therefore the letter “*r*” cannot be eclipsed.* We likewise stated in the Grammar that “*s*” is eclipsed by “*nS*,” although “*n*” is the letter used in writing (both letters then getting the sound of “*nS*”). A glance at the Table drawn up on phonetic principles shews that *s* is eclipsed by *nS*, not by *n*.

Syncope.

143. One of the characteristics of *spoken* Irish is the shortness of the words. Words of more than four or five syllables are seldom met with. The two methods employed in Irish for keeping the words short are Syncope and Metathesis.

Syncope may be described as the telescoping of a word, whenever a grammatical inflection or a suffix commencing with a vowel is added. A short vowel or digraph in the last syllable of a word of *more than one* syllable is usually elided and the consonants brought together whenever the word is lengthened. The bringing together of the consonants frequently results in one of them becoming silent (§ 128), or else a short helping vowel may develop.

ma <small>ri</small> tin	gen. sing.	= ma <small>ri</small> one (pr. ma <small>rinne</small>)
ca <small>t</small> air	„	= ca <small>t</small> ra <small>c</small> (pr. ca <small>t</small> ra <small>c</small>)
olann	„	= o <small>l</small> na (pr. o <small>l</small> la)
obair	„	= o <small>ib</small> re (pr. o <small>ib</small> re)
colann	„	= co <small>l</small> na (pr. colla)

* The sound of *r* is sometimes suppressed and *t* is prefixed; but *t* cannot be the eclipsing letter of *r*, and moreover, this replacing of the sound of *r* does not follow the rules for Eclipsis (Irish Grammar § 26).

τοταιρ	nom. pl.	= τοιτρε (pr. τοιτρε, M.)
τοταρ	„	= τοιτρε (pr. τοιτρε, M.)
ιννιρ	pres. tense	= ιννιτιμ (pr. ιννιτιμ, M.)
κοταιτ	„	= κοτιταιμ (pr. κοτιταιμ)
ταθαιρ	„	= ταθιταιμ
ορταιτ	„	= ορτιταιμ
ρεαραμαιτ	abs. noun	= ρεαραμλαέτ
αοιθινη	„	= αοιθηεαρ

Metathesis.

144. Metathesis is the transposition of letters or syllables in a word. Such transposition is common in Munster Irish, either to facilitate pronunciation, or else to prevent the development of a “helping vowel,” and thus the words are kept short.

ταιγριντ (pr. ταιργιντ).	ταιγριονναέ (pr. ταιργιον-
φειριντ (pr. φιργιντ).	ναέ).
ταιριγριντ (pr. ταιριργιντ).	μιτρεαέτ (μιτρεαέτ), μιτ-
εαγλαιτε (εαγαιτε).	ρεάν (μιτρεάν).
τειρθήινη (τηιε-θήιη).	τεαρθράταιη (τηιε-τεάη).
κοταιτα (=κοτιτα=	αιτηιξε (αιηιξί or αιτηινί).
κοτιτα).	υηέηρ (υιέαρ).
τηάτηνόνα (τηάντηνόνα).*	αιτηιξιμ (αιντίμ).
τιοιτουιξ (τηιομουιξ).	ρριοιτασ (ρριιτο).
έονναέ (ένος).	αρροτόιτο (αρροιτοίτο).
	διοιτάν (δηεάν).

* Τηάτηνόνα, in Dēsi; τηάτηνόνα in Kerry.

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Δέδηλέδ, thus, 60.
Δέδηρά, a song, 14, 60.
Δέδηρ, doubt, 60.
Δέδηδ, astray, 69.
Δέδη, outside, 69 (a).
Δέδη, the, 56.
Δέδη, over (to this side), 60.
Δέδημιτ, broth, 52 (6).
Δέδη, terror, 20 (e).
Δέδη, in it, 60.
Δέδη, beloved, 60.
Δέδη, dearness, 60.
Δέδη, there, 55.
Δέδη, here, 55.
Δέδη, yonder, 55.

άνονν, over (to that side), 66.
 ἀνυάρ, down (from above), 111.
 άνό, Hugh, 102.
 άιθην, pleasant, 36 (e), 143.
 άιθηεάτ, pleasure, 36 (e), 143.
 άινε, Friday, 119.
 άιθηο, height, 119.
 άιτη, age, 119.
 άιν, one, 102.
 άιτ, lime, 102.
 άιναć, a fair, 102.
 άιναř, alone, 102.
 άοη᷂γη, Aonghus, 71.
 άοř, people, folk, 102.
 άοřт, aged, 102.
 άρρολόν, absolution, 143.
 άи, our, 33.
 άиán, bread, 53.
 άиáи, gen. of άиán, 24.
 άидаř, corn, 63.
 άиуáн, a height, 58.
 άиуá (սշա՞), raising, 69.
 άиуóćаю, I shall raise, 37 (a).
 άии, an arm, 124.
 άию, high, 33.
 άиуáи, ancient, 26 (g).
 Άии, Arthur, 33.
 άи, out of it, 58 (5). note.
 άиcall, arm-pit, 58 (5).
 άи, a swelling, 33.
 άиаи, father, 138.
 άиуиnge, request, 132.
 άиуиgim, I request, 132.
 άиуáи, change, 124.
 άиćа, swollen, 127.
 άиуиfpe, weariness, sorrow, 52 (6).

Βά, cows, 33.
 άáóć, doll, 58.
 άac, hindrance, 33.
 άacća, hindered, 127.
 άacac, lame, a beggar, 52 (4).
 άacaić, gen. of άacac, 52 (4).
 άacann, (he) hinders, 58.
 άáó, affection, 38 (f), Ex.
 άáó, boat, 33.
 άáóúia, of a boatman, 58.
 άáóć, raven, 36 (d), 67.

bađún, bacon, 58.
 бáiоin, a little boat, 43, 52 (3).
 bail, blessing, 86.
 baile, town, 85 (b), 86.
 baileoćaiř, you will gather, 37 (a).
 bailegče, gathered, 77.
 baill, of a limb, 85 (c).
 báin, gen. masc. of bán, white, 24.
 bain, cut, take, 85 (c).
 bainne, milk, 86.
 bainrićan, queen, 52 (6), 131.
 baintreac, widow, 67.
 bald, dumb, stammering, 124.
 ball, limb, 60.
 balla, wall, 52 (1).
 bán, white, 33.
 Banba, one of the ancient names for Ireland, 36 (d), 63.
 bannlám, cubit, 131.
 bantreac, woman-folk, 60.
 bánuć, whiten, 52 (2).
 baoćal, danger, 102.
 baoř, foolishness, 102.
 baoć, silly, 102.
 баи, your, 36 (c).
 бари, top, 73.
 барнóց, a grip, 58.
 бář, death, 33.
 бар, palm of the hand, 33.
 бара, plural of бар, 58.
 beac, bee, 83 (c).
 beag, little, 83 (d).
 beagán, few, 53.
 бéal, mouth, 105 (b).
 bean, a woman, 82.
 beann, a jot, summit, 60.
 beannac, blessing, 52 (4).
 beannuć, salute, bless, 52 (4).
 beapna, a gap, 73.
 beapř, cut, shave, 73.
 beapřnáč, cutting, 75.
 beapřnač, cut, shaven, 73.
 бéar, a custom, manner, 105.
 бéim, a stroke, 33.
 беиřbeař, boiling, 63.
 beijt, two persons, 108 (a).
 beo, alive, 36, 100.
 beořiř, beer, 118.

bí, be, 33, 36.
 biað, food, 110.
 biññ, melodious, 72.
 biotða, a foe, 94.
 biotð, start, 94.
 biotðas, sprightly, 94.
 biotð, water cress, 92.
 biot, a spit, stake, 91.
 biotán, a pin, 53, 144.
 bío, they are, 33.
 bím, I am, 33.
 bír, you are, 33.
 bičeamnac, rascal, 62.
 blað, flame, blaze, 67.
 blaðmannað, boastful, 67.
 blað, of taste, 86.
 blaðnarað, flattery, 60.
 blaðan, year, 77.
 bó, cow, 33.
 boðað, deaf, 64.
 boðhrad, deafening, "bothering," 36 (a).
 boð, soft, 33.
 boíct, poor, 48, 96 (a).
 boír, dat. of boír, a palm, 96 (c).
 boíteðin, a little road, 26 (f).
 bolð, a belly, 76.
 bonn, sole of the foot, 66.
 bóruða, Boru, 62.
 boðb, violent, 124.
 boðro, a table, 73.
 briaðað, croaking, 123.
 briaðan, a salmon, 52 (3), 53.
 briaðræð, tripod, 131.
 (50) briað, for ever, 40 (a).
 brieð, a lie, 105 (b).
 brieð, fine, 104, 126.
 brieðstæð, fineness, beauty, 104.
 brieðan, foul-smelling, 105.
 brieðeamnac, judgment, 52 (a), 62.
 brieðið, sick, 118.
 briaðað, gen. of briaðað, O'Brien.
 briaðar, a word, 36 (a).
 brieð, substance, vigour, 38.
 brieð, break, 126.
 brieðim, I break, 12 (g).
 brieð, a shoe, 33.
 briaðað, a colt, 58.

briðón, gen. of briðón, sorrow, 24.
 briðon, bestow, 64.
 briðontanac, a present, 64.
 briðigðan, fight, 90.
 briaðað, a boy, 111.
 briaða, of victory, 67 (d).
 briað, victory, 117 (a).
 briað, strike (v).
 briaðfeð, some one will strike, 48.
 briaðteð, some one strikes, 48.
 briaðað, act of striking, 38 (e).
 brieð, yellow, 72.
 brieðeð, thankful, 90 (a).
 brieðeð, thanks, 90 (a).
 brieðean, a company, 72.
 brieðean trilað, a host, 21 (e).
 brieð, madness, 89.
 brieð, a blow, 89.
 brieð, dat. sing. of bó, a cow, 24.
 brieð, gen. of brieð, a table, 73.
 brieð, charge of; a foundation, 33.
 briaðað, foundation, 67 (d).
 briaðaðar, original, substantial, 67 (d).
 brieð, your, 36 (c).

Cæðað, help, 60.
 cæðað, babbling, 123.
 cæð, what, 33.
 cæðan, a mug, 67.
 cæðað, a rind, 67.
 cæðan, a wild goose, 67.
 caiðivøl, a chapter, 86.
 caiðoreð, acquaintance, 86.
 caið, lose, 67.
 caiðleamðan, lose (verbal noun), 21 (d), 62.
 caiðim, I lose, 52 (2).
 caiðfeð, I shall lose, 67.
 caiðte, lost, 67.
 caiðteð, destructive, 67.
 caiðme, crookedness, 85 (c).
 caiðnt, talk, 67.
 caiðoe, friends, respite, 78.
 caiðoeð, friendship, 84.
 caiðigðan, rocky, 86.
 caiðfe, a stream, 86.
 caiðfeal, a pile, 86.

caipleán, castles, 114.
 caipleán, castle, 108.
 caipmírt, combat, 86.
 caírt, throw, 86.
 caíteam, act of throwing, 38 (b).
 calabóir, mantel-piece, 62.
 calctáin, coulter, 60.
 cam, crooked, 60.
 canámain, dialect, 62.
 canncap, anger, 60.
 canntlaic, cranky, 60.
 caoic, blind, 102.
 caoicrómáin, nasal twang, 15.
 caoi, a way, 120.
 caoin, lament, 119.
 caol, slender, 102.
 caol tairis, a slender stream, 21 (e).
 caomh, a berry, 102.
 caomha, a sheep, 102.
 caomhac, of a sheep, 102.
 capall, a horse, 52 (1).
 capaill, of a horse, 88.
 cáin, where (before past tense), 33
 cárta, a friend, 58.
 carball, a carol, 62.
 carin, a heap, 76.
 carnaim, I slaughter, 73.
 carnach, slaughter, 73.
 carnach, a rock, 26 (g).
 carnachar, a carouse, 63.
 Carnachar, Lent, 71.
 car, turn, 33.
 car, a case, 33.
 carán, a path, 52 (3), 53.
 carós, a coat, 58.
 carúl, a hammer, 52 (3).
 cat, a cat, 33.
 catáic, warlike, 52 (a).
 catair, a city, 143.
 cataoir, a chair, 52 (a), 119.
 cé, who, 33.
 ceáct, a lesson, 83 (c).
 céad, first, hundred, 82, 105 (b).
 céadna, same, 128.
 céadna, hundreds, 129.
 ceanáid, permitted, 127 (a).
 ceanaid, already, 37 (b).
 ceangail, bind, 83 (c).
 ceann, a head, 60.

ceannóctá, you would buy, 37 (a).
 ceannra, meek, 60.
 ceannraí, district, 60.
 Ceann tSáile, Kinsale, 21 (c).
 ceapca, thought, 127.
 ceapc, a hen, 82.
 ceapra, a trade, 73.
 ceapraic, a gambler, 63.
 ceatáramá, a quarter, 62.
 céile, a spouse, 37.
 ceill, sense (dat.), 33.
 céim, a step, 33, 37.
 ceimhe, of a trade, 73.
 ceitne, four, 108 (a).
 ceo, fog, 100.
 ceol, music, 37, 100.
 ceolmári, musical, 63 (a).
 cia, who, 110 ().
 ciatl, sense, 110.
 cill, a church, 72.
 cím, I see, 37.
 cíneál, kind, sort, 103.
 cinn, of a head, 37, 72.
 (or) cionn, over, above, 66.
 cionnas, how, 95.
 cionta, crimes, 66.
 ciontac, guilty, 66.
 ciontuig, offend, 66.
 ciotós, a left hand, 53, 95.
 cipín, a chip of wood, 58.
 círeán, a basket, 103.
 círeáin, of a basket, 114.
 ciún, quiet, 121.
 ciúnáir, an edge, 69.
 clábra, a mantelpiece, 60.
 cládair, a rogue, 67.
 clárdeam, a sword, 87 (b).
 cleamhna, a marriage alliance, 60.
 clár, a start, 33.
 clárte, clever, 58.
 clois, a bell, 33.
 cloirdeam, a sword, 72.
 clóinn, dat. of clánn, children
 72.
 corra, a cord, 73.
 clór, a close, 33.
 clú, fame, 33.
 cluar, an ear, 111.

clúd, a covering, 33.
 cluig, of a clock, 89.
 cluicé, a game, 89.
 cnáim, a bone, 130, 135.
 cnear, a wound, 104.
 cnear, skin, 124.
 cnoc, a hill, 124, 135.
 cnuc, hills, 89.
 cnó, a nut, 135.
 coda, gen. of cuir, portion, 58.
 codail, sleep (v.), 143.
 conail, slept, 144.
 codanna, plu. of cuir, portion, 58.
 coislaim, I sleep, 128.
 coisbair, conscience, 62.
 coisfírearr, a fortnight, 97 (a).
 coitóe, ever, 98.
 coileac, a cock, 52 (4).
 coili, cocks, 52 (4).
 coill, a wood, 72, 75.
 coille, of a wood, 75, 96 (c).
 coille, woods, 75.
 coiméadánasail, a bond, 52 (6).
 coimeád, keep, 103.
 coiméarcáil, a conflict, 52 (6).
 coiméar, comparison, 52 (6).
 coiméid, limit, v., 97.
 coin, hounds, 96 (c).
 coinseall, condition, 71.
 coinne, expectation, 96 (b).
 coir, a crime, 96 (b).
 coirce, oats, 96 (c).
 coir, dat. of cor, a foot, 96 (a).
 coircéim, step, 96 (c).
 coirve, a jury, 96 (a).
 coitceann, usual, 83 (e), 96 (a).
 colann, the body, 143.
 colbair, dove, 63.
 coll, a hazel, 64.
 colm, a dove, 124.
 colna, of the body, 128.
 comáct, power, 65.
 (1 g)comáimír, contemporaneously, 52 (6).
 comáireamh, counting, 52 (6), 65.
 comáile, advice, 52 (6), 65.
 comáim, near, 65.
 comáorfáid, a conflagration, 52 (6).

comhnuiré, a dwelling, 65.
 comhac, a fight, 65.
 comhrá, conversation, 65.
 comhurra, neighbour, 52 (6), 65.
 congantac, helpful, 132.
 congnáim, help, 128, 132.
 connáic, saw (3rd sing.), 88.
 connac, I saw, 144.
 connadæ, county, 66.
 connabhair, danger, 66.
 conntabhairtac, dangerous, 66.
 conntabla, a constable, 66.
 cor, a stir, 33.
 corpoin, a crown, 52 (3), 53.
 corin, a goblet, 124.
 cor, a foot, 33.
 cora, plu. of cor, 58.
 cota, a coat, 58.
 cráis, a talon, 33.
 crainn, trees, 85 (c).
 crann, tree, 60.
 cré, soil, earth, 126.
 críeadac, plunder, 83 (c).
 críadra, of a belt, 82.
 críeoileáin, believing, 62.
 críeoileann, (he) believes, 84.
 críeoifeas, I shall believe, 136.
 críeoite, believed (p. part.), 129.
 críeoitear, people believe, 129.
 críor, a girdle, 91, 126.
 críortur, a christian, 77, 90.
 críóid, valiant, 38 (f).
 críoiceann, skin, 96 (c).
 críotóe, a heart, 72, 98.
 críotóe, hearts, 77.
 críotre, of a cross, 96 (c).
 críom, bent, 64.
 crónán, swarthy, 33.
 crónán, humming, 58.
 críor, a cross, 33.
 críortá, perverse, 58.
 críot, shape, beauty, 33.
 críub, paw, 33.
 críudair, hard, 117 (a).
 críuinn, round, exact, 72.
 cuac, a stack, 111.
 cuail, I heard, 111.
 cuan, a harbour, 111.
 cú, a hound, 33.

ċuaidh, went, 117 (a).
 cúb, a hen-coop, 33.
 ċuġaib, towards ye, 69.
 ċuġam, towards me (C.), 37 (d).
 ċuġam, towards me (M.), 69.
 ċuġat, towards you, 69.
 cuibe, becoming, 36, 72.
 cuibearac, middling, 72.
 cuio, a portion, 89, 72.
 cuilm, of a dove, 89.
 cuimne, recollection, 90.
 Cuinn, of Con, 72.
 cuir, put, 89.
 cuipiead, an invitation, 38 (d).
 cuirle, vein, 89.
 cút, the poll of the head, 33.
 cumá, sorrow, 69.
 cumá, a shape, a way, 58.
 Cumáil (Finn Mac), Cumhaill,
 69.
 cumánq, narrow, 69.
 cumóac, covering, 69.
 cumóuis, cover (v.), 69.
 cuptuaċ, a bog, 53.
 cuptuġi, put (auton. pres.), 58.
 cuċaċ, fierce, 69.

Óá, two, 33.
 ḥaħlaċ, vat, 60.
 ḥaħra, a jot, 58.
 ḥaill, blind (gen. masc.), 85 (c).
 ḥaingean, firm, 85.
 Ó ḥálaix, O'Daly, 38 (a).
 ḥall, blind, 60.
 ḥálta, as for, 21 (h).
 ḥán, poem, 33.
 ḥána, bold, 58.
 ḥanap, Dane, 58.
 ḥaoi, fool, 120.
 ḥaoine, people, 119.
 ḥaoiġre, slavery, 119.
 ḥaoi, beetle, 102.
 ḥaoi dear, 102
 ḥaġ, by (in swearing), 33.
 ḥaċ, a colour, 40 (a).
 ḥaċċaċ, comely, 52 (a).
 ḥáta, date, 58.
 ḥé, of God, 33.
 ḥéaġ, . . . teen (ten), 105 (b).

ħealtħar, poverty, 63.
 ħeallhaġġ, appearance, 131.
 ħeallhaġġaċ, apparent, 131.
 ħeħħan, spirit, demon, 60.
 ħeħan, do, make, 105.
 ħeħanam, act of making, 38 (e).
 ħeħiġ, red, 124.
 ħeħiġħad, forget, 63.
 ħeħiġħadta, forgotten, 129.
 ħeħiġha, palm of hand, 73.
 ħeħiġħaċċi, brother, 144.
 ħeħiġ, pretty, right hand.
 ħeħiġi, hurry (n.), 108.
 ħeħiġear, shears, scissors, 68 (b),
 107.
 ħeħiġin, certainty, 68 (a).
 ħeħiġneac, certain, 68 (a).
 ħeħiġiżże, certain, 68 (a).
 ħeħiġ, I did, 108.
 ħeħiġħiġ, sister, 136, 144.
 ħeħiġ, gen. masc. of ħeħiġ,
 124.
 ħeħiġħeġ, hurry, 108.
 (żo) ħeo, for ever, 100.
 ħeoċ, a drink, 100 (a).
 ħeoġ, a tear, 100.
 ḥia, God, 110, 110 (a).
 ḥiabla, devil, 77.
 ḥiħħa, divine, 38 (f).
 ḥiħra, after, 116 (a).
 ḥiħħiġ, obscurity, 77.
 ḥicċeħ, one's best endeavour,
 49, 138.
 ḥiċċeannu, I behead, 52 (6).
 ḥil, fond, 33.
 ḥile, deluge, 78.
 ḥiġħiġħar, revenge, 94.
 ḥiġħiġħa, injury, 94.
 ḥiġħiġħa, indignation, 94.
 ḥiġħiġħar, ardour, 94.
 ḥiġħiġħana, a hireling, 63.
 ḥiġħiġħa, sorrow, 19 (b) 52 (6).
 ḥlaġi, a curl, 23.
 ḥlaċċaċ, curly, 2 (a),
 ḥliġe, law, 23 72.
 ḥliġże, laws, 77.
 ḥluċċ compact, 23, 69.
 ḥo, to or for him, 33.
 ḥoħeħ, a grudge, inhospit-
 tabliness, 37, 138.

տօլելի, gloomy, sad, 36 (e),
 96 (a).
 տօլչեար, affliction, 71, 83 (e),
 96 (a).
 տօլին, deep, 72 (a), 97 (a).
 տօլինե, depth, 97 (a), note.
 տօլուան, bad weather, 96 (b).
 տօլուր, a wood, 96 (c).
 տօլուր, doors, 73, 143.
 տօլուր, pour, 96 (a).
 տօլան, small creek, 58.
 տօլար, sorrow, 58.
 տօլարթեա, immortal, 52 (6).
 տօլաւոն, gen. of տօլոն, 24.
 տօլոն, world, 64.
 տօլուար, gall, 19 (b), 52 (6).
 տօնա, unfortunate, 58.
 տօնար, misfortune, 58.
 տօնն, brown, 64.
 տօլուր, door, 11 (i), 52 (1).
 տօլուս, dark, 76, 124.
 տօլուր, fist, 124.
 տօր, tuft, 33.
 տրանոալ, the gum, 60.
 տրանտան, a humming, snarl,
 52 (5), 60.
 տրանտչան, snarling, 123.
 տրեամ, tribe, 60.
 տրիքօց, a briar, 100, 126.
 տրօս, bad, 37 (e).
 տրօւչեած, bridge, 37, 138.
 տրօմ, a back, 64.
 տրօմա, of a back, 58.
 տրօմանն, backs, 58.
 տրօնն, hump on the back, 66.
 տրօւութ, closed, 129.
 տրսւմ, a back, 72.
 տսիթ, black, 36.
 տսիթ, pl. of տսիթ, 69.
 տսիթիտ, said, 69.
 տսիթիտ, I said, 69.
 տսիթիր, I said, 69.
 տսիթե, blackness, 36, 72.
 տսւլեանար, foliage, 62.
 տսւլեօց, a leaf, 89 (a).
 տսւնե, person, 89.
 տսւնն, gen. masc. of տօնն,
 brown, 72.
 տսւ, act of going, 33.
 տսն, shut, a fort, 33.

տսնան, (he) shuts, 58.
 տսնտա, closed, 58.
 տսնի, hard, 33.
 տսէձար, hereditary instinct, 69.
 տսէւիչ, a country, estate, 69.
 տսէյած, zeal, 69.
 տսէյաւտած, zealous, 69.

Եառած, cloth, 105.
 եառան, forehead, 105.
 եացար, arrangement, 83 (c).
 եացլա, fear, 83 (c).
 եացլար, church, 83 (c).
 եացլարէ, of a church, 144.
 եալա, a swan, 83 (d).
 եալածա, science, 67 (d).
 եակ, any animal of the cow
 kind, 115.
 եարբարօ, want, 36 (d).
 եարցաւրթօւեար, unfriendliness, 52
 (6),
 եիթլին, Eileen, 68.
 եւծեան, ivy, 68, 107.
 եւցին (a.), certain, 21 (d).
 եւե, other, 108 (a).
 եւն, birds, 33.
 Եւրե, Ireland, 58.
 եւրիչտ, I arise, 68 (a).
 եւրիչե, rising, 68 (a), 70.
 եւրոն, dat. of Եւրե, 58.
 եւրտ, listen, 68 (a).
 եւրտեածէ, act of listening, 68 (a).
 եօւայի, a key, 100 (a).
 եօւ, knowledge, 100.
 եօւար, knowledge, 100.

Բաւ, saw (dep. past), 58.
 բառ, length, 33.
 բառ, long, 52 (1).
 բաշւիտ, fire in the eyes, 67.
 բառի, a knot of wood, a diffi-
 culty, 67; բն ի առ բառի,
 that's the rub.
 բաց, leave, 33.
 բաշօւ, finding, 67 (e).
 բաշօմ, I get, 67.
 բաշբառ, I shall leave, 136.
 բաւ, a scrap, 85.

fáirve, longer, 85 (c).
 fáill, a cliff, 20 (e), 67.
 fáilte, welcome, 21 (b).
 fáim, act of watching, 86.
 fáimhge, the sea, 86.
 fáimhing, extensive, 86, 132.
 fáimhreag, extensive, 132.
 fáircéad, squeezed, tightened, 127.
 fáircéad, fear, 83 (e), 86.
 fállra, lazy, 60.
 fállraéit, falsehood, 60.
 fálltós, a heavy blow, 60.
 fán, wandering, 33.
 fán, wait, 33, 20 (e).
 fánamáint, act of waiting.
 fánn, (he) waits, 58.
 fánn, feeble, 60.
 fánnatáir, weakness, 60.
 faothair, edge, sharpness, 102.
 faoi, under, 120.
 faoiríon, confession, 119.
 faoirfeam, cessation recovery 120.
 fár, growing, 33.
 fárrann, (he) grows, 58.
 fátcáit, a giant, 20 (e), 52 (a).
 feabhar, excellence, 60.
 feabhrá, February, 60.
 feabhrui, improve, 60.
 féad, look (v.), 105 (b).
 féadáint, looking, 21 (d).
 féad, be able, 105.
 feadair, know, 88.
 féadurfán, I shall be able, 105 (c).
 123.
 feadóigáit, act of whistling, 71,
 fealt, deceit, 60.
 fealltac, a treacherous one, 60.
 fean, a man, 82.
 féan, grass, 105.
 feamháilac, manliness, 143.
 feanf, anger, 124.
 feanfúr, Fergus, 71.
 feanf, better, 73.
 feanfia, better, 75, 82.
 feanf, of knowledge, 82.
 feicfint, act of seeing, 108, 144.
 feinid, possible, 20 (d).
 feróm, business, 68.

feigil, looking after, 68.
 féile, generosity.
 feill, treachery, 68.
 fém, self, 33, 20 (d).
 fén, of grass, 33.
 feinse, of anger, 124.
 feinse, better of it, 73.
 feir, festival, a feis.
 feirfeanna, pl. of feir, 52 (2), 84.
 feirfeam, waiting, 108.
 feoit, flesh, meat, 118.
 feoir, The Nore, 118.
 feola, gen. of feoit, 100.
 fiaethair, fever, 77.
 fiaðair, wild, 77.
 fiaðair, enquire, ask, 20 (j).
 fial, generous, 110.
 fíce, twenty, 37.
 file, a poet, 109.
 fill, return, 72.
 fion, a wood, 94.
 fioðair, a sign, 94.
 fioðair, an eagle, 20 (e), 92.
 fionn, fair haired, 66.
 fionna, hair of an animal, 91.
 fior, knowledge, 91.
 fiorfáit, intelligent, 53.
 fir, men, 33.
 fíucáit, boiling, 101.
 fíucáim, I boil, simmer, 101.
 fíuic, a prince, 86.
 fíuicéamáit, princely, 62.
 fíuicéair, kingdom, Heaven, 86.
 fíuarpéas, smacking the; lips, 123.
 fíuic, wet, 101.
 fóvola, a name for Ireland, 128.
 fóða } an attack, 64.
 fóða } a plunderer, 64.
 fóðantac, useful, 65.
 fóðla, a plunderer, 64.
 fóðlum, learning, 64.
 fóðmáit, autumn, 65.
 fóðnam, act of serving, 65.
 fóðn, patience, 97 (a).
 fóðne, patience, 72, 97 (a).
 fóðnáit, aged, 96 (a).
 fóirfeann, a band, a crew, 96 (b).
 fóirfeas, violence, 52 (6).
 fóirfeas, violence, 52 (6), 78.

ფირე, crews, 73.
 ფირე, harrowing, 74.
 ფირი, shelter, 96 (c).
 ფილ, of blood, 58.
 ფილმ, empty, 52 (1).
 ფილი, wholesome, 52 (3).
 ფონ, desire, 66.
 ფონ, a tune, 66 (a).
 ფონია, desirous, 63 (a).
 ფონდ, a hoop, 66.
 ფორ, a prop, 33.
 ფორ, yet, 33.
 ფორამ, I desist from, 20 (e).
 ფორას, open, 20 (e).
 ფრანს, France, 67.
 ფრანცი, French language, 67.
 ფრანცა, a Frenchman, 60.
 ფრარ, a shower, 33.
 ფრეაგრა, an answer, 83 (c).
 ფრაქტ, cold, 111.
 ფრამ, a sound, 117.
 ფრაი, found, 117.
 ფრაქ, cold, 111.
 ფრიდა, copious, 72.
 ფრიჟდალ, remnants, 72.
 ფრიჟლაძ, a remainder, 72.
 ფრილ, blood, 89.
 ფრინ, gen. of ფონ, a desire,
 tune, 72.
 ფრინეივ, a window, 52 (3), 89.
 ფრირევ, a lark, 52 (3), 100.
 ფრინერევ, an ash tree, 72.
 ფრაილ, optional, 53.
 ფრუ, under you, 33.

ჟა, at its, 57.
 ჟაბა, a smith, 60.
 ჟაბან, of a smith, 60.
 ჟაბამ, I take, go, 60.
 ჟაბას, a fork, 60.
 ჟაბარ, goat, 60.
 ჟაბლი, a little fork, 60.
 ჟაღ, an osier, a gad, 33.
 ჟაზარ, a hound, 67.
 ჟაზარაშ, dat. pl. of ჟაზარ, 67.
 ჟავეალ, an Irishman, 106.
 ჟავეალა, Irish, 106.
 ჟავეალი, the Irish language,
 106.

ჟალუინ, the Irish language,
 106.
 ჟაგ, a chink, 33.
 ჟაბне, smiths, 67.
 ჟას, foreigners, 85 (c).
 ჟასლი, Galway, 86.
 ჟასლი, gen. ჟასლი, 71.
 ჟასმე, of sand, 70.
 ჟასირ, short, 86.
 ჟასირე, valour, 86.
 ჟას, smoke, 33.
 ჟასა, a gale, 58.
 ჟასანა, genteel, 53.
 ჟასა, disease, 58.
 ჟას, foreigner, 60.
 ჟასუა, foreign, 60.
 ჟასუნ, a gallon, 58 (5).
 ჟასან, calf, 60.
 ჟას, without, 33.
 ჟას, scarce, 60.
 ჟასიალ, gander, 60.
 ჟასიალ, an Irishman, 102.
 ჟასიცე, of wind, 119.
 ჟას, a relation, 102.
 ჟას, wind, 40 (a), 102.
 ჟასიმარ, windy, 136.
 ჟასებ, rough, 130.
 ჟასერუნ, a young boy, 58.
 ჟას, a stern, 33.
 ჟე, a goose, 25 (b).
 ჟასიცე, a torch, 115.
 ჟას, bright, 82.
 ჟას, a promise, bet, 60.
 ჟასელად, I shall promise, 60.
 ჟასლამ, I promise, 75.
 ჟასლა, promised (p.p.), 60.
 ჟასლ, madman, 82.
 ჟასმა, corn in blade, 60.
 ჟას, affection, 82.
 ჟანნა, snub-nosed, 60.
 ჟამ, cut, short, 73.
 ჟამიათ, act of cutting, 82.
 ჟამიათ, I cut, 75.
 ჟამიათ, cut (p.p.), 75.
 ჟასა, a gate, 82.
 ჟესეან, (he) finds, 68.
 ჟესიმ, I find, 68.
 ჟესილ, you find, 68.
 ჟესილა, a captive, 68.
 ჟესილი, I fetter, 68.

ȝein, beget, 108.
 ȝeill, yield, 33.
 ȝeim, lowing, 33.
 ȝeimheat, a fetter, 68 (b).
 ȝeimleac, fettered, 68 (b).
 ȝeimheasð, winter, 68 (b).
 ȝeoðau, I shall find, 100.
 ȝigilum, I tickle, 58.
 ȝiobóðac, ragged, 95.
 ȝiolla, youth, attendant, 91.
 ȝiota, a piece, 91.
 ȝiuritíp, justice of the peace, 121.
 ȝiuríp, bog-deal, 121.
 ȝlac, take, 33.
 ȝlacða, taken, 127.
 ȝlare, greenness, 85 (c).
 ȝlamðail, howling, 71, 123.
 ȝlaine, brightness, 85 (c).
 ȝlaoð, call (v.), 102.
 ȝlar, green, 33.
 ȝleann, valley, glen, 60.
 ȝleannta, valleys, 60.
 ȝleote, neat, 118.
 ȝlic, cunning, 33.
 ȝliocaf, cunningness, 92.
 ȝliosðaf, empty noise, prattle, 92.
 ȝloine, glass, 96 (c).
 ȝlín, dat. of ȝlún, 46.
 ȝlún, a knee, 33, 46.
 ȝnó, work, 124.
 ȝo, to, 54.
 ȝó, deceit, 33.
 ȝob, a beak, 33.
 ȝoððail, cackling, 123.
 ȝoðo, steal, 96 (c).
 ȝoðote, stolen, 129.
 ȝoile, appetite, stomach, 96 (c).
 ȝol, cry, weep, 33.
 ȝolim, blue, 124.
 ȝoñt, field, 33.
 ȝráððail, clucking, 123.
 ȝráinealnlaðt, ugliness, 62.
 ȝreama, of a piece, 82.
 ȝreannðaf, funny, 63 (a).
 ȝreaf, a spell, turn, 126.
 ȝreiorð, { affection, 67.
 ȝreirón, { a grip, piece, 68.
 ȝriðan, sun, 110, 126.

ȝrinn, pleasant, 72.
 ȝrórðe, valiant, 98.
 ȝuð, coal, 111.
 ȝub, gen. of ȝob, a beak, 89.
 ȝuró, pray, 89.
 ȝurðe, praying, 72.
 ȝurim, gen. masc. of ȝolim, blue, 76, 89, 124.
 ȝurit, of a field, 89.
 ȝuritcin, a little field, 52 (3).
 ȝur, that (before past tense), 54.
 ȝut, a voice, 69.

 ȝ, she, her.
 ȝeo, them, 110.
 ȝoñ, between, 53.
 ȝim, butter, 72.
 ȝimð, beseech, 72.
 ȝimðeac, departing, 83 (c).
 ȝinðæl, a harbour, 71, 83 (e).
 ȝinðerote, credible, 52 (6).
 ȝinðu, to-day, 101.
 ȝinðean, daughter, 71, 83 (e).
 ȝinneoin, an anvil, 118.
 ȝinni, tell, 143.
 ȝinntæl, people tell, 21 (g).
 ȝinnti, a mind, 72.
 ȝoððal, idol, 94.
 ȝoððaðit, sacrifice, 94.
 ȝoððað, pangs, 94.
 ȝoððað, an image, 36 (e).
 ȝoððuñðe, a hurler, 95.
 ȝomaije, a ridge, 92.
 ȝomðað, carrying, 37 (c), 93.
 ȝompái, turning, 52 (5).
 ȝompóð, turning, 52 (5).
 ȝompuð, turn, 93.
 ȝonð, a place, 95.
 ȝongantac, wonderful, 132.
 ȝongantaf, wonder, 132.
 ȝongna, wonder, 66, 93, 128, 132.
 ȝonrðaðit, wallowing, stirring, 66.
 ȝonnlaððaf, being in calf, 66.
 ȝonðar, wealth, 63.
 ȝonnhaic, a just man, 66, 93.
 ȝonnhaðot, fit to be said, 66.
 ȝonrðuð, approach, 66.
 ȝonnlaðið, confidence, 66, 93.

ιονταιγρεαναć, inferable, 52 (6).
 ιρτοιύče, at night, 98.
 ιυθαι, a yew tree, 69.
 ιυčай, spawn, 101.
 ιονнтадириćа, fit to be given, 66.

Лá, a day, 14.
 Лабай, speak, 60, 88, 143.
 Лабайт, speaking, 60.
 Лабяим, I speak, 60, 143.
 Лабяр, a laurel tree, 60.
 Ладай, a fork, 67.
 Лае, of a day, 106.
 Лаеће, days, 106.
 Лаећеамайт, daily, 62.
 Лаг, weak, 33.
 Лáжак, obliging, pleasant, 67 (e).
 Лайг, weakness, 85 (e).
 Лайѓин, Leinster, 67.
 Лаймин, a little hand, 36.
 Лам, a hand, 36.
 Лама, hands, 14.
 Лан, full, 33.
 Лаоїѓ, gen. of Лаоѓ, 38 (ex).
 Лаоѓ, calf, 102.
 Лар, light, 33.
 Ларта, lighted, 58.
 Латак, mud, 52 (a).
 Латайѓе, gen. of Латак, 52 (a).
 Ле, with, 33.
 Лебар, book, 60.
 Лебай, of a book, 88.
 Лебайлан, a library, 60.
 Лебялан, pamphlet, 60.
 Лебѣд, bed, 136.
 Лекојоме, ice, 97 (a).
 Лег, throw down, 83 (e).
 Легдá, thrown down, 127.
 Лен, follow, 82.
 Ленамайт, act of following,
 21 (d).
 Ленб, child, 123.
 Ленбуйде, childlike, 36 (b).
 Лен, sea, 82.
 Леар, improvement, 82.
 Леар, a ray, 105.
 Леар-лии, a nickname, 52 (6).
 Леат, with you.
 Леат-щоряр, a half-door, 52 (6).

Леат-тасб, one side, 52 (6).
 Лејзеам, act of reading, 38 (e).
 Лејзеар, cure, 68.
 Лејзеарас, medicinal, 68.
 Лејзинг, letting, allowing, 108.
 Лéим, a leap, 33.
 Ленб, of a child, 108.
 Леп, clear, 33.
 Лејцрсéл, an excuse, 52 (6).
 Лiam, William, 110.
 Лингир, you sprang, 58.
 Лин, with us, 72 (b).
 Лин, a pool, 72.
 Лиобай, an untidy person, 92.
 Лиобайнаć, untidy, 92.
 Лиом, with me, 92.
 Лиомчá, polished, 136.
 Лиор, a fort, 91.
 Литеајрдá, literature, 109.
 Литир, a letter, 109.
 Литиреад, lettered, 109.
 Лоѓа, an indulgence, 64.
 Лоиѓ, dat. of Лонѓ, 75.
 Лоингеар, shipping, 75.
 Лоингреориј, a mariner, 75.
 Лоир, burn, 96 (a).
 Лоит, spoil, destroy, 96 (a).
 Лон, provisions, 33.
 Лонѓ, a ship, 25 (d), 66.
 Лоннрјаć, shining, 66.
 Лоннрјаћ, brilliancy, 66.
 Лор, an herb, 33.
 Луаć, a price, 111.
 Луаћ, quick, 40 (a), 111.
 Луб, a loop, 33.
 Лубај (people), will bend, 58.
 Луѓа, smaller, 69.
 Лүбенна, herbs, 90.
 Лүгэ, lying, 72.
 Лүзед (at), least, 72.
 Лум, gen. of Лом, bare, 72.
 Лүрне, a flame, 89.

Мá, if, 33.
 маб, tassel, 33.
 мак, son, 33.
 майре, a stick, 36, 86.
 майдин, morning, 86.
 майдом, defeat, rout, 67.

marone, of morning, 128.
 marȝeān, maiden, 67.
 marȝitȝiȝ, a master, 67.
 mālin, a little bag, 52 (3).
 māinȝréān, a manger, 67.
 māiȝ, gen. of māiȝ, dead, 86.
 māiȝe, Mary, 26 (e).
 māiȝs, woe, 86.
 māiȝ, exist, 86.
 māiȝeāmāiȝ, comely, 86.
 māiȝeāmāiȝ, more comely, 62.
 māiȝ, good, 86.
 māiȝeār, goodness, 86.
 māiȝeāmāiȝ, forgiveness, 52 (a), 62.
 māla, eyebrow, 58.
 māla, a bag, 58.
 māll, slow, 60.
 mālluȝte, cursed, wicked, 77.
 mām, mother, 33.
 mānȝtāc, gapped teeth, 60.
 māol, bald, 102.
 māoȝ, steward, 102.
 māiȝ, as, 33.
 māiȝ, dead, 124.
 māiȝbāð, killing, 63.
 māiȝcaȝ, a horseman, 52 (4).
 māiȝcaȝ, of a horseman, 52 (2 and 4).
 māiȝdāð, market, 124.
 māiȝt, ox, 33.
 mārla, insult, 58.
 mātāiȝ, mother, 36.
 mē, me, I, me, 33.
 meaðbāiȝ, memory, 60.
 meaðbāl, treachery, 60.
 meaðbāc, treacherous, 60.
 meáñðcāiȝ, weighing, 104.
 meáñðon, middle, 104.
 meaȝ, a magpie, 115.
 meaȝla, of honey, 82.
 meaȝt, deceive, 60.
 meaȝtā, deceived, 60.
 meaȝȝ, fraud, 60.
 meaȝi, active, 82.
 mēaȝi, a finger, 105 (a).
 mēaȝmānna, fingers, 105 (c).
 meaȝbāl, mistake, 63.
 meaȝcēa, mixed, 127.
 meiȝȝ, whey, 68.

meiðiȝ, mirth, 68.
 meiðȝeāc, mirthful, 68.
 mēiȝ, finger (dat.) 33.
 meiȝleāc, a rebel, 73.
 meiȝleācār, rebellion, 73.
 meiȝneāc, courage, 108.
 meiȝiȝ, a band of workmen, 108.
 mī, a month, 33.
 mīcīl, gen. of mīcēal, Michael, 37.
 mīan, desire, 110.
 mīc, of a son, 33.
 mīl, honey, 33.
 mīle, a mile, a thousand, 58.
 mīle, pl. of mile.
 mīl, destroy, 72.
 mīleāð, act of destroying, 38 (b).
 mīleān, blame, 103.
 mīleān, of blame, 114.
 mīleann (he) destroys, 61.
 mīleār, I destroyed, 84.
 mīlȝeāc, sweetness, 144.
 mīlȝeān, gen. of mīlȝeān.
 mīlȝeān, sweets, 103, 144.
 min, meal, 33.
 min, smooth, 33.
 mīniȝāð, explaining, 69.
 mīoȝdāiȝ, affable, 92.
 mīon, small, 91.
 mīoȝbāl, miracle, 63.
 mīoȝcāiȝ, spite, 91.
 mīotóȝ, a pinch, 95.
 mīre, madness, 58.
 mīre, myself, 77.
 mīrte, worse of it, 58.
 mnā, women, 135.
 mó, greater, bigger, 11 (e), note.
 mōiȝ, delay, 97.
 mōin, turf, 24.
 mol, praise, 33.
 molāð, act of praising, 38 (e).
 molann (he) praises, 61.
 molþāiȝ, will praise (auton.), 58.
 móna, of turf, 11 (e), note, 58.
 móiȝ, big, 11 (e), note.
 muc, a pig, 33.
 (a)mūða, astray, 69.
 muileann, a mill, 61, 89.
 muinȝneāc, a Munster man, 72.
 muin, back of the neck, 89.

τιμητηεαρόδα, friendly, 38 (b).
 τιμητιρ, people, 72.
 τιμη, sea, 89.
 τιμησιν, confidence, 71.
 τιμησιν, a family, burden, 71, 89.
 τιμη, unless, 24, 54.
 τύρ, a rampart, 33.

Πά, the (pl.), 54.
 πά, than, 33.
 πάταιο, enemy, 60.
 πάοι, nine, 120.
 παοιόθεανά, an infant, 52, (6).
 παοιή, gen. of παοή, 120.
 παοή, holy, saint, 136.
 παοήτα, holy, 136.
 πεάμ-νιό, nought, nonentity, 52 (6).
 πειν, of a nest, 108.
 πεαμ-ριν, indifference, 52 (6).
 πεαντόζ, nettle, 52 (5), 60.
 πεαρτά, tied, 127.
 πεαρτ, strength, 82.
 (Ο)πέιτ, (O)Neill, 33.
 πειμέρεαό, contempt, 52 (6).
 πειτε, things, 77.
 πί, not, 33.
 πιν, poison, 36.
 πιμε, gen. of πιμ, 72.
 πιμπεάδ, poisonous, 36, 72.
 πό, or, 11 (e), note.
 ποιλαιζ, Xmas, 128.
 πόρι, Nora, 11 (e), note.
 πυαόάτ, news, 111 (b).
 πυαιρ, when, 117.

Οβαιρ, work, 143.
 οδαρ, pale, 64.
 οιβη, of work, 96 (e).
 οιύče, night, 98.
 οισе, a teacher, 96 (b).
 οιύеан, a pan, 98.
 οιүеаса, teaching, 99.
 οиғиз, office, situation, 96 (e).
 οилемаинт, rearing, 96 (b), 98.
 οилеман, island, 52 (3), 99, 103.
 οиү, suit (v.), 96 (b).

οιηеастар, assembly, 99.
 οижеад, an amount, 96 (e).
 οижеамна, suitable, 99.
 óт, drink, 33.
 олann, wool, 58, 143.
 олann, he дrinks, 58.
 оtc, bad, 33.
 олсар, badness, 58.
 отна, of wool, 143.
 óтa, drunk (p.p. of óт), 58.
 óтaр, auton. pres. of óт, 58.
 óтrар, auton. fut. of óт, 58.
 óт, gold, 33.
 оjтo, sledge-hammer, 73.
 оjтoд, a thumb, 52 (3).
 оjтoиj, order (v.), 73.
 оjтm, on me, 124.
 оjт, on you, 33.
 оjтim, I desist from, 20 (e).
 оrcaи, open, 143.

Παиои, a Paternoster, 86.
 пайцеанна, fields, 84.
 пайрte, a patch, 86.
 палтoд, a thump, 60.
 пaои, Power, 102.
 пaрoун, pardon, 73.
 пaрoиrte, parish, 53.
 пé, whatever, 33.
 пeасa, a sinner, 52 (4).
 peann, a pen, 60.
 пeаиrа, a person, 74.
 пeатa, a pet, 82.
 пeин, (dat.) pain, 33.
 пian, pain, 110.
 пibe, of a pipe, 58.
 пibin, a little pipe, 58.
 пibini, pl. of пibin, 58.
 pioc, a piece, 92.
 pionna, a peg, 91.
 piоннt, a pint, 66.
 piortal, a pistol, 91.
 plамáр, flattery, 58.
 pluc, cheek, 33.
 plúи, flower, 33.
 pobat, people, 58.
 poc, a he-goat, 33.
 póз, a kiss, 33.
 poll, a hole, 64.
 pónaиrе, a beam, 11 (e), note.

ρόη, a race, 33.
 ρομόίρτε, a parish, 53.
 ροήτ, a tune, 33.
 ρηάρ, brass, 33.
 ρηεάθ, a start, 126.
 ρηονηρά, prince, 66.
 ρύκα, "pooka," 58.
 ρύζός, blind-man's-buff, 58.
 ρυιμρ, pomp, 72.
 ρυίτ, of a tune, 89.
 ρύντ, a pound, 33.
 ρύντα, pl. of ρύντ, 58.
 ρυρ, a lip, 33.
 ρυρζάιτ, pouting, 123.

Ῥαθάμε, sight, 67.
 ῥάρτα, rumour, 58.
 ῥαζάν, I shall go, 67.
 ῥαζάνν, I would go, 67.
 ῥαῖθ, was, 85 (a).
 ῥαμάρ, fat, 60.
 ῥάν, spade, 33.
 ῥανν, division, 60.
 ῥανν-ῥάιτεάć, participating, 60.
 ῥεατάρ, fat, 60.
 ῥεάτα, of running, 82.
 ῥέιμ, a course, 33.
 ῥειτήρ, gen. masc. of ῥεατάρ, 68 (b).
 ῥειτήρε, fatness, 68 (b).
 ῥιατ̄, ever (past), 110.
 ῥιαν, track, trace, 110.
 ῥιαιν, of a track, 116.
 ῥιοιρε, knight, 58.
 ῥιννce, dance, 72.
 ῥιοέć, a state, 92.
 ῥιοζान, a queen, 94.
 ῥιέć, running, 29.
 ῥό, very, 33.
 ῥόν, road, 33.
 ῥοξά, choice, 64.
 ῥοιλίć, a graveyard, 96 (b).
 ῥοιм, before, 96 (c).
 ῥοιм, before, 96 (c).
 ῥοιмир, before him, 96 (b).
 ῥοимре, before her, 72.
 ῥоинн, divide, 72 (a).
 ῥоинн, portion, 72 (a).

ηοήλαιν, before us, 65.
 ηοήλαм, before me, 65.
 ηοήλαт, before you, 65.
 ηοηрд, before them, 65.
 ηόή, a rose, 33.
 ηοή, a wheel, 29.
 ηуз, carried, 26 (d).
 ηузя, I carried, 58.
 ηуibe, a hair, 89 (a).
 ηуим, room, 33.
 ηун, secret, 26 (d).

Σac, a sack, 33.
 ραζαήт, priest, 58.
 ρаic, of a sack, 85.
 ρаiόθи, rich, 36 (e), 67.
 ρаiόθиeаr, riches, 67.
 ρаiόтии, soldier, 67.
 ρаiзeаo, dart, arrow 87 (b).
 ρаiл, fat meat, 67 (c).
 ρаiнt, avarice, 67.
 ρаl, dirt, 33.
 ρаl, heel, 33.
 ρаlać, dirty, 53.
 ρаlann, salt, 58.
 ρаmčać, a handle, 136.
 ρаnntać, covetous, 60.
 ρаnntuиć, covet, 60.
 ρаoи, a wise man, 120.
 ρаoирre, freedom, 119.
 ρаoи, free, 102.
 ρаoćař, labour, 102.
 ρаj, very, 33.
 ρаj, before, 33.
 ρаj, contrivance, 33.
 Σapraa, England, 58.
 ρаrtа, satisfied, 58.
 ρcaball, breast-plate, 58.
 ρcaðán, herring, 58.
 ρcamal, cloud, 58.
 ρcanнiaó, terror, 181.
 ρcaj, separate, 33.
 ρcajro, terror, 33.
 ρcaoil, loose (verb).
 ρcaća, flock, 58.
 ρceac, hawthorn, 83 (c).
 ρceal, a story, 105 (b).
 ρcealurđe, a story-teller, 90.
 ρceil, of a story, 33.

r̄ceim̄lē, a fright, 68 (b).
 r̄cian, dat. of r̄cian, a knife, 116.
 r̄cill̄s, a shilling, 58.
 r̄cioib, snatch, 92.
 r̄cioiból, a barn, 95.
 r̄clábhuróe, a labourer, 14.
 r̄coil, a school, 96 (a).
 r̄cread̄, a scream, 82.
 r̄cread̄ḡail, screaming, 123.
 r̄cniob̄rao, I shall write, 136.
 r̄cniob̄ta, written, 136.
 r̄cuab̄, a brush, 111.
 ré, he, six, 33.
 r̄eab̄ac, a hawk, 60.
 r̄eac̄, a pipe-full, a smoke, 115.
 r̄eac̄, gen. of r̄eac̄, 115.
 r̄eac̄ain, avoid, 83 (c).
 r̄eac̄ar, beyond, 83 (d).
 r̄eac̄t, seven, 83 (c).
 Seágán, John, 40, 67 (e), 103.
 r̄ean-áctair, a grandfather, 52 (6).
 r̄eant̄a, ancient, 60 (c).
 r̄eant̄act̄, antiquity, 60 (c).
 r̄eant̄raoi, an ancient poet, 52 (6), 60 (c).
 r̄eant̄uine, an old man, 60 (c).
 r̄eant̄ún, an old fort, Shandon, 60 (c).
 r̄eans̄, slender, 24 (d), 60.
 r̄earb̄, bitter, 63, 124.
 r̄earb̄ar, bitterness, 63.
 r̄ear̄, stand, 82.
 r̄earaón, standing.
 r̄eáitear̄, (people), blow, 129.
 r̄ealb̄e, gen. of r̄ealb̄, possession, 36 (e).
 r̄ealb̄e, gen. fem. of r̄ealb̄, 36 (e).
 r̄earean, himself, 77.
 reo, this, 100 (a).
 reo, a jewel, 100.
 reom̄ia, a room, 100.
 rí, she, 33.
 r̄iau, they, 110.
 r̄iau, westward, 110.
 r̄ib̄, you, ye, 36.
 r̄il, think, 33.
 r̄in, that, 33.
 r̄in, stretch, 33.
 r̄inn, we, 72 (b).
 r̄ioc, frost, 92.
 r̄iolla, a syllable, 91.
 r̄ipe, herself, 77.
 Sionainn, Shannon, 91.
 r̄iopa, a shop, 92.
 r̄iub̄al, walking, 40, 69.
 Siubhán, Johanna, 36, 101.
 r̄iuinéir̄, a joiner, 121.
 r̄lab̄raó, a chain, 60.
 r̄laց̄án, a cold, 67.
 r̄lań, safe, 33.
 r̄lat̄, a rod, 33.
 r̄lat̄a, pl. of r̄lat̄, 58.
 r̄leán, a turf-spade, 103.
 r̄leamhain, slippery, 60.
 r̄liaib̄, a mountain, 130.
 r̄liȝe, a way, 72.
 r̄liȝte, ways, 77.
 r̄lioc̄t, tribe. race, 92.
 r̄lior̄, a side, border, 91.
 r̄lip̄, a beetle, 33.
 r̄mál, a stain, 33.
 r̄mériote, beckoned, 129.
 r̄meis } chin, 21 (c), 108.
 r̄miḡ } chin, 21 (c), 108.
 r̄mol̄, a thrush, 33.
 r̄muain, think, 117 (b).
 r̄muḡsail, snuffling, 123.
 r̄naȝ, hiccough, 33.
 r̄naց̄sail, hiccuping, 123.
 r̄nat̄om̄, a knot, 87 (b).
 r̄náthuivóe, a swimmer, 14.
 roc̄, a ploughshare, a snout, 33.
 rocair̄, easy, 88.
 r̄oðar̄, a trot, 58.
 r̄oȝeað, a dart, 72.
 r̄oitb̄ir̄, cheerful, 36 (e), 96 (a).
 r̄oitl̄re, brightness, lights, 143.
 r̄oineann, fine weather, 96 (b).
 r̄oir̄, eastwards, 96 (b).
 r̄oir̄ceáil, gospel, 52 (6).
 r̄oíteac̄, a vessel, 52 (a), 96 (c).
 r̄oltáir̄, comfort, 58.
 r̄oláir̄, light, 11 (i), 58, 143.
 r̄olárt̄a, radiant, 58.
 r̄on, sake, 33.
 r̄ona, happy, 58.
 r̄onar̄, happiness, 58.
 r̄onnraðač, special, 66.
 r̄op, a wish, 33.
 r̄órt̄, sort, 33.

ῥράμάν, a purse, 53.
 ῥρέάλ, a scythe, 21 (c), 82.
 ῥρέάη, the sky, 21 (c).
 ῥριομάσ, a spirit, 144.
 ῥρλান্ন, a flash, 60.
 ῥρόνός, a spoon, 11 (e), note.
 ῥρόητ, sport, 33.
 ῥριοννλόή, a miser, 66.
 ῥριονнлүжч, miserly, 66.
 ῥиаи, snore, 60.
 ῥиаицтлнац, snoring, 60.
 ῥиаи, a bridle, 21 (c).
 ῥиаи, of a bridle, 116.
 ῥиои, reach, (v.), 96 (a).
 ῥиои, nose, 33.
 ῥиоиа, pl. of ῥиои, 58.
 ῥиу, a stream, 40 (a), 69.
 ῥиао, stop (v.), 33.
 ῥиаои, stops, 58.
 ῥиаои, I stopped, 58.
 ῥиаи, splash, 60.
 ῥиои, yield, 21 (c).
 ῥиаи, a rudder, 121.
 ῥиаицн, a tune, 52 (5), 60.
 ῥио, a stool, 33.
 ῥиои, a good-for-nothing
 person, 11 (e), note.
 ῥиаи, of rest, 117.
 ῥиа, upwards, 111.
 ῥио, yonder, 33.
 ῥио, juice, 69.
 ῥиаи, a hay or straw rope, 58.
 ῥиаи, sitting, 72.
 ῥиа, attention, 72.
 ῥио, gen. of ῥио, a wish, 89.
 ῥиои, wooing, 71.
 ῥиа, merriment, 33.
 ῥиа, rug, 58.

Тá, is, 33.
 таðии, give, 60 (b).
 таðии, I give, 60 (b).
 таа, support, 58.
 таéттá, choked, 127.
 таáла, rope, cable, 58.
 таéз, come (p.p.), 127.
 Тáм, Tim, 67.
 таиðи, a ghost, 67.
 таиðи, showy, 67.

Тáиð, of Tim, 67.
 таиic, saw, 85 (b).
 таии, profit, 36 (f).
 таии, offering, 144.
 таи, damp, 85.
 таи, treasure, 85.
 таи, acquaintance, custom,
 52 (a).
 таи, land, 36.
 таи, of land, 63.
 таи, I came, 132.
 таи, side, 102.
 таи, a patch, 36.
 таи, a tide, 119.
 таи, come, 33.
 таи, еи, after, 53.
 таи, a bull, 130.
 таи, happened, 73.
 таи, pulling, 132.
 таи, pulling, 132.
 таи, over them, 74.
 таи, thirst, 33.
 та, hot, warm, 33.
 таéттaiи, messenger, 83 (c).
 таéтт, coming, 83 (c).
 таи, of heat, 115.
 таampall, church, 60.
 таа, tongue, 83 (c).
 таи, stiff, firm, 60.
 таи, a fix, difficulty, 60.
 таи, warmth, 36 (d).
 таи, stain, 68 (b).
 таи, fire, 108.
 таи, gen. of таи, 38 (b).
 таи, sore, 68.
 таи, soreness, sickness.
 то, warmer, 100.
 тои, a boundary, 100.
 ти, around, 37 (c), 72.
 ти, sick, 72.
 ти, sickness, 109.
 ти, hearths, 114.
 ти, a fountain, spring, 92.
 ти, I shall come, 92.
 ти, bestow, 94.
 ти, drive, 95.
 ти, gathering, 95.
 ти, dry (v.), 144.
 ти, country, 33.
 ти, thick, fast, 69, 101.

τλάρ, weakness, 23.
 τλυξ, a tongs, 23.
 τοβακ, tobacco, 58.
 τοβάη, a well, 52 (1).
 τοξ, choice, 64.
 τόξ, lift, 33.
 τόξαν, (he) lifts, 58.
 τόξα, lifted, raised, 127 (a).
 τοις, a hussy, 96 (c).
 τοιτ, will, 96 (c).
 τοιτ, in the east, 96 (b).
 Τομάρ, Thomas, 52 (3).
 τομή, measure, 65.
 τονη, a wave, 66, 75.
 τονητα, waves, 66, 75.
 τοι, bush, 33.
 τόιτα, over them, 74.
 τριαν, a train, 106.
 τριάντονα, evening, 144.
 τρι, three, 126.
 τριαντ, travelling, 110.
 τριό, through (the), 33.
 τριαντ, whooping cough, the club
 (in cards), 101.
 τριοισ, fight, 96 (c).
 τριοντεαη, people fight, 129.
 τριοξ, a foot, 96 (c).
 τριом, heavy, 64.
 τύ, thou, 33.
 τυαξιμ, conjecture, 12 (g).
 τυξ, gave, 33.
 τυξαν (he) gives, 58.
 τυξα, given, 127 (a).
 τυξ, understand, 89 (a).
 τυξιμ, understanding, 144.
 τυξιμони, intelligent, 144.
 τүите, a flood, 89 (a).

τүинн, dat. of τонн, a wave, 72.
 τүинне, of a wave, 75.
 τүиүлнг, descend, 132.
 τүиүре, weariness, 74.
 τүит, fall, 89.
 τүра, thyself, 77.

 Уаңтаң, surface, cream, 111.
 уаңз, a grave, 117 (a).
 уаң, an hour, a time, 117.
 уаңат, noble, 111.
 убат, an apple, 69.
 ублса, apples, 69.
 уң, that, yonder, 33.
 уңдат, testament, 69.
 уңдаң, an author, 69.
 уңдаրт, authority, 69.
 уңмуйзим, 1 harness, 69.
 уңдо, of a sledge-hammer, 73
 уңре, water, 89.
 улламуңзат, preparing, 63.
 уңда, copper, brass, 69.
 уңдат, submissive, 69.
 уңдатоң, submission, humility,
 69.
 уңдат, submission, humility,
 69.
 уңда, about them.
 уң, fresh, 33.
 уңдай, a shot, hurling of a
 stone, 144.
 уңда, hair of the head, 73.
 уңлаңда, speech, 62 (a).
 уңлаң, an implement, 69, 73.
 уңлаң, a floor, 69, 73.
 уңнаңде, a prayer, 69, 73.
 уңра, a door jamb, 74.



